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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirtieth Year.

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VOL. LIX.—NO. 20

NEW YORK, WEDNESDAY, NOVEMBER 17, 1909

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MOZT St. 36.
BERLIN, W., October 30, 1909.

This has been a violinists' week, no less than four having been heard since Monday with orchestra, and of these three are artists whose names are well known to the musical world. On Monday Mischa Elman played at Blüthner Hall with the Blüthner Orchestra; the following evening a young American violinist, Jacques Kasner, was heard with the same organization at Mozart Hall; on Thursday Alexander Petschnikoff introduced two new violin concertos at Beethoven Hall with the assistance of the Philharmonic Orchestra, and on Friday Franz von Vecsey



Dr. Richard Strauss.

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played with the same orchestra at the same hall. Curiously enough these five violinists playing in the German capital were all of foreign nationalities, Elman and Petschnikoff being Russians, Vecsey Hungarian and Kasner an American. The two new concertos played by Petschnikoff will not materially enhance violin literature. The one is by Gustav Ernest, a German who has been living for many years in London; the composer of the other is Eric J. Wolff, who is well known here as an accompanist. The Wolff concerto is an ostentatious, turgid composition full of Wagner reminiscences, wholly lacking in originality and very monotonous. The slow movement is quite suggestive of "Tristan" in mood; the finale is spun out in tedious lengths and although the composer now and again reveals an instinct for broad cantabile writing for the solo instrument, what he has to offer is of such little import that the attention is not held. The first movement has more physiognomy but it lasts twenty-two minutes and becomes very wearisome with its repetitions. The concerto would be much too long, anyhow, even if it were far better music, requiring as it does nearly three-quarters of an hour for performance. The Ernest concerto is less pretentious and far more pleasing. The treatment of the orchestra is discreet and the writing for the violin, both in thematic and passage work, is legitimate and interesting. The adagio is suggestive of Brahms; this suggestion is produced partly, however, by the key, F major, and by the opening played by the English horn, which is assisted chiefly by wood wind accompaniment.

Brahms used the oboe. Then follows a charming dialogue between solo violin and the English horn. There is a pleasing, pastoral atmosphere to this movement and the appropriate and never overladen instrumentation permits the soloist to do some effective cantabile playing. The chief theme of the finale is not very inspiring and throughout this movement the shades of Vieuxtemps, Wieniawski and Tchaikowsky flit about. Both Wolff and Ernest conducted their works. Petschnikoff gave finished and beautiful renditions of both and his playing as usual found great favor with the audience. His tone was sweet and penetrating and he overcame the ungrateful difficulties of the Wolff concerto, which moreover is written in E flat—a key ill suited for a violin concerto—with consummate skill. He also played with a great deal of temperament.

The following evening Franz von Vecsey, who has now grown to be a tall, slim youth of seventeen, played before a crowded house at Beethoven Hall with the assistance of the Philharmonic Orchestra under the leadership of Dr. Ernst Kunwald, who gave admirable accompaniments to three big concertos. Vecsey opened with Spohr's "Gesangs-scene," probably in commemoration of the fiftieth anniversary of the composer's death, about which I wrote last week. This eighth, best and most popular of the fifteen Spohr concertos was composed in 1816, the same year that Rossini wrote the "Barber of Seville." Spohr was then thirty-two years old—in the zenith of his manhood—and the work was written during inspired moments amidst Swiss scenery; for the great violinist was then on a concert trip to Italy. To modern ears this music sounds faded, but this is due chiefly to the somewhat grandfatherly treatment of the orchestra. The recitative for the solo violin and the themes of the adagio and the finale are beautiful and very grateful to the performer. There is real inspiration in this Spohr concerto and as it has lived for nearly 100 years, it is safe to predict that it will be played long after the Sibelius concerto, which followed, will have been consigned to oblivion. Yet, Sibelius, the Finn, is a very gifted writer. His symphonic poem, "Finlandia," is a noble work and even in this violin concerto his lofty artistic aims and his technical skill and great originality are forcibly proclaimed. However, the music is too un-violinistic and too gloomy and foreboding ever to retain wide-spread popularity. The Vieuxtemps E major concerto brought the program to a conclusion. It was interesting to hear this brilliant work in juxtaposition to Spohr. It was written in 1839 when the famous Belgian was only nineteen years old and it reveals perhaps better than any of his other works his bold flight of fancy, his wonderful knowledge of the possibilities of the violin and his fiery temperament. Personally I greatly prefer it to his fourth concerto, which is played so much. In passage work Vieuxtemps was a writer of the greatest brilliancy, rivalling at times even the exalted and dazzling Wieniawski, although far greater originality and inspiration is revealed by the Pole in point of melodic invention. But Vieuxtemps is a name to conjure with in the fiddle world and in spite of the modern critics who do not understand the nature of his genius, though they decry his bombastic, shallow qualities as much as they like, violinists will continue to play him. Vecsey's remarkable art was displayed at this concert in a most favorable light. The three works of his program called for great versatility in conception and delivery and it must be confessed that he did full justice to all of them. One could not call his style of playing broad, but it is a most finished and artistic one. His tone has grown more mature and soulful, while his left hand works with the same wonderful agility and sureness as formerly. His staccato in the Vieuxtemps finale was remarkable for speed and distinctiveness. His success was very pronounced.

Theodore Byard, who introduced himself to Berlin in a song recital at Bechstein Hall also on Friday evening, made, as I am informed, an excellent impression. He is an Englishman, I believe, and his singing of some old and also modern English songs revealed a highly artistic nature and musical temperament, as well as a very fine voice and excellent training. Some old French and Italian numbers were also beautifully rendered and in German lieder, too, he proved to be thoroughly at home. Mr. Byard certainly is an artist possessing versatility and vocal attainment of no mean order.

The concert of Emmy Destinn in the large hall of the Philharmonic on the same evening, in spite of the unusually high prices, was packed to the doors. Even the stage was crowded with eager listeners. The celebrated diva sang songs by Schubert and Mozart, G. P. Telemann, J. P. Schulz, Philip Emanuel Bach, and Hugo Wolf and arias from Smetana's "The Bartered Bride," and Puccini's "Tosca." I heard her in Schubert's "Wiegenlied," "Die Männer sind mechant," in Mozart's cradle song, Philip Emanuel Bach's "Der Phoenix," and in the two arias. As a lieder interpreter Miss Destinn is by no means above cavi; in fact, her readings were singularly colorless and uninteresting. In the two arias she was magnificent, especially in the "Vissi d'Arte" from "Tosca." Her

glorious, liquid, melting tones, her superior vocal skill and her passionate temperament were shown off admirably. Destinn's high notes are wonderfully clear and penetrating, but her lower register is decidedly weak. Her success is due chiefly, I fancy, to her wonderful organ and to her natural warmth, for aside from the "Tosca" aria a high order of musical intellect was not revealed in what she did on Thursday evening. However, she is great, with limitations, and she is moreover very much in vogue here now, so that it is safe to predict that her second concert on Sunday afternoon will also be sold out.

Wynnie Pyle, a beautiful young American pianist from Texas who has been studying here with Alberto Jonas, made her debut Thursday evening as soloist of the Blüthner Orchestra Symphony concert under the leadership of Franz Mikorey. She played the Schytte C sharp minor concerto and scored with it, as my assistant informs me, a very brilliant success. Miss Pyle is technically very thoroughly grounded; she is musical to her finger tips and plays with a great deal of verve and elan and with that enthusiasm which carries an audience away. Judging from the furor she created at this, her debut, her recital which will occur in March will be an interesting affair. With all her brilliancy Miss Pyle is very accurate in the details of her piano work, her finger technic is clean cut and finished, as my assistant assures me, and her touch is soft and sympathetic, while her tone at the same time is full and round. The young lady has genuine artistic merit and seems predestined for a virtuoso career. The orchestral numbers of the program brought Saint-Saëns' third symphony and Berlioz' "Roman Carnival,"



Dr. Hans Richter.

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both receiving very acceptable renditions at the hands of Conductor Mikorey.

"Rigoletto" was brought out at the Volks-Oper on Tuesday evening before a full house and with flattering success. Herr Rünger was excellent, both vocally and histrionically, in the title role. He has a warm, sympathetic baritone voice and he displays in his singing rare musical intelligence. He is a very fine actor and a versatile one. Rünger has also had a large experience on the stage. Last year he was a member of the Comic Opera and the season before he was on tour in Australia with the Musgrove Opera Company. He has also sung in South America, India, China, and has traveled completely around the world on his artistic tours. Rünger is not only a first-rate artist but he is an interesting personality. He is a decided acquisition for the Volks-Oper. Mrs. Frease Green delighted the audience again by the soft, lovely quality of her voice, by her finished coloratura and her warmth of expression. Herr Rolf, who sang the part of the Duke, seemed to be a trifle hoarse at first, but this soon passed away and he afterward sang very effectively. The chorus and orchestra were both very creditable. There has been a steady increase in attendance at the Volks-Oper and the house is now nearly always full at every performance.

On the same evening a joint concert was given with the Blüthner Orchestra by Jacques Kasner, a violinist, of

New York, and Mme. Maria Avani-Carreras, the distinguished Italian pianist. My assistant, who was present, gives me a good report of the affair. Kasner, who played the Brahms and Tchaikowsky concertos, has acquired a high degree of technical skill and soulful tone; his interpretations also revealed a musical nature and he played with a good deal of temperament. Mme. Avani-Carreras, who is already well known, played the Clusam keyboard. To the audience there is no noticeable difference between this and any other piano, so far as the effect is concerned. Mme. Carreras is a striking artist whose merits, such as a beautiful legato and clear, pearly technic, legitimate artistic conceptions and a warm, sunny Southern temperament, were disclosed to great advantage in the Grieg concerto, which is one of her standard repertory pieces. Mme. Carreras soon leaves here for an extended tour of Scandinavia.

The Flonzaley Quartet, which is already favorably known in Berlin, made its rentree at Bechstein Hall on Saturday evening, scoring a very decided success. These four admirable artists, Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau, are never content to rest on their laurels but are always striving for higher ideals. They have acquired an ensemble which challenges admiration. Rarely does one find four musicians who are so thoroughly in rapport with each other; no one of them forces himself forward; on the contrary, each suppresses his own personality for the good of the whole and a rare artistic balance is the result. Notwithstanding, there are plenty of individual traits in the playing of them all. The work of the four artists was very finished technically, beautiful in tone and their interpretations were characterized by spirituelle conceptions and warmth of delivery. The program included Dohnanyi's quartet in D flat, Mozart's D major quartet and an adagio from a Boccherini quartet. They are to give two more series. At the second this evening the program will consist of the Beethoven quartet in F major, op. 135, an adagio from an unfinished quartet by Chausson, the scherzo from Reger's quartet in D minor and the Haydn D major quartet, op. 64, No. 5. Their third and last concert, which will take place on November 9, will bring Beethoven's quartet in B major, a sonata "a tre" for two violins and cello, by William Boyce and Smetana's quartet in E minor.

On the same evening Arthur Nikisch shed lustre upon a song recital given at Beethoven Hall by Elena Gerhardt by playing her accompaniments. What musician has not admired Nikisch's wonderful orchestral accompaniments of soloists at the Philharmonic concerts? His gifts in this direction are of the same unique order at the piano. His accompaniments are dreams of perfection, so poetic, so subtle, so beautiful. Elena Gerhardt was greeted by a full house. She has come to be a great favorite here, but it must be admitted that she owes this in no small degree to the assistance of her distinguished partner. She has a beautiful voice, of which she makes exceedingly clever use. She is thoroughly at home in the lied. On Saturday she sang three groups of songs by Tchaikowsky, Brahms and Wolf. Her interpretations were tasteful, artistic and warm and she was applauded to the echo.

Harold Bauer was the soloist of the second Nikisch concert on the same evening. Being desirous of hearing

Elman I did not attend, but sent my assistant, who informs me that he played the Schumann concerto in a suave and very finished manner. It was a performance replete with poetry and romance and these two qualities certainly are very becoming to the Schumann concerto. Many Berlin musicians have come to look upon Bauer as a robust pianist and they were surprised at the delicacy with which he handled Schumann. His success with the audience was immense. Brahms' "Tragic" overture, Beethoven's "Pastorale" symphony and a novelty in the shape of an overture to a Shakespeare comedy, by Paul Scheinpfug, formed the orchestra numbers of the program. The new overture, a bright, fresh, well-sounding piece of music, was well received. Nikisch's reading of the "Pastorale" was beautiful in the extreme. At the next Philharmonic concert on November 8 Max Reger's "Prologue to a Tragedy" will be played in Berlin for the first time.

Kirk Towns the distinguished American baritone, has returned to Berlin and he intends to remain here throughout the season, devoting a good portion of his time to teaching, a branch of his art to which in former years he has given his attention with signal success. He was for two years one of the principal instructors at Ziegfeld's Musical College in Chicago and for the past four years he has been acting here as George Fergusson's chief assistant, at the same time doing a great deal of teaching on his own account. Towns is a very honest, thorough, and earnest artist, both as a singer and as an instructor and the numerous letters of gratitude received from those who have studied with him are the strongest kind of recommendation and show in what high esteem the pupils hold their teacher. In the fall of 1910 Towns will begin his work at the Wiesbaden Royal Opera.

Vernon Spencer, the eminent piano teacher of Berlin, has given up his position at the Stern Conservatory to devote his entire time to his private teaching. Among the new recruits to his large artist-class is Miss Edna Wildaner, a talented young pianist from Vancouver, B. C., who recently came to Berlin to continue her studies with Mr. Spencer.

At Mme. Kirsinger's last musical Miss Van Velthuysen, a pupil of Vernon Spencer, furnished the music, playing a program consisting of Grieg's ballad, the first movement and scherzo from the Chopin B flat minor sonata and some smaller numbers. Mme. Kirsinger has one of the first salons in Berlin and her Saturday afternoon musicales are regularly attended by from 150 to 200 music lovers and connoisseurs, so that successfully to pass the ordeal

of playing there is quite as much of an artistic event as to give a public concert in Berlin. Miss Van Velthuysen came out of the affair with colors flying. She has pianistic talent of a high order and she gives promise of becoming one of the foremost women pianists of the day, quite especially in compositions calling for breadth, power and dramatic temperament. Since I last heard the young lady about a year ago she has made remarkable progress, particularly in point of clearness of technic and charm of touch.

Georg Szell, the twelve year old pianist who aroused considerable interest last year, recently played in Vienna with brilliant success. The Vienna critics speak of him in very enthusiastic terms.

Felix Weingartner met with a serious accident on the stage of the Vienna Royal Opera last week. While standing behind the scenes during a rehearsal, one of the wings fell, striking him and the singer Schmedes. Schmedes was uninjured, except for the shock, but Weingartner's leg was broken in two places. He was taken first to a hospital, where the leg was set, and was afterward removed to his home. It will be at least four weeks before he will be able to be out again. Weingartner himself said: "When I saw that wing falling on me, I thought my moments were numbered."

Oskar Strauss' new operetta "Didi" was given its first rendition at Vienna in the Karl Theater Saturday evening. The work scored a big success. The libretto, by Victor Leon, is based on Victoria Sardou's "The Marquise," which made its round of the European stages with such success thirty years ago. Leon has made numerous changes and additions, but his is on the whole a very clever adaptation. The music shows the composer of the "Waltz Dream" at his best. It is said to be bright, vivacious, melodious, clever and pleasing. There are some very effective ensemble numbers and three charming waltz songs. The novelty will undoubtedly cause a great deal of talk.

The projected European tour of the New York Metropolitan Opera is creating a great deal of comment in the German press. Whether Berlin will be visited or not is not yet definitely settled, but it seems to be very probable. [The Metropolitan Opera does not plan a European tour, but only a season in Paris.—Ed. M. C.]

ARTHUR M. ABELL.

Nowowiejski's dramatic oratorio, "Quo Vadis," had a great success in Amsterdam not long ago.

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Francis Rogers with Sembrich.

The first three weeks of the Sembrich concert tour took Francis Rogers to nine large cities in the Central West and Canada, and everywhere his skill and artistry in both vocalization and interpretation met with instant recognition. Although his voice is not a large one, its purity and mellowness of tone give it a penetrating quality which enables it to carry even to the remote corners of the largest auditoriums, as was shown in the St. Louis Coliseum, with its seating capacity of some 10,000.

Appended are some of his press notices:

Mr. Rogers won well-deserved recognition with his resonant, sympathetic and well-managed voice. In the duets he lent excellent support to the prima donna.—Cincinnati Volksblatt (Translation).

In the baritone, Francis Rogers, there was given the star assistance in complete accord with the program and its noble artistic level. He is a substantial artist.—Cincinnati Enquirer.

Francis Rogers, placed most disadvantageously on the program, won a double recall for his fine performance of the well-known recitative and aria from Massenet's "Herodiade." He has a roundness and a finish that leave one the feeling that he has bestowed on it infinite care and the closest attention to detail, and never fails to be impressive.—St. Louis Times.

Madame Sembrich and Mr. Rogers sang two duets beautifully, both by Mozart. Mr. Rogers' voice is of excellent quality and equally excellent cultivation.—Indianapolis News.

The splendid music was sung with a crescendo of spirit and confidence, and its reception proved Mr. Rogers' prompt establishment as persona grata in Louisville. * * * the display of versatile dramatic expression as well as of a fine and excellently trained voice.—Louisville Courier-Journal.

Mr. Rogers' voice has grown in power since it was heard in Buffalo before. One must constantly admire his beautiful diction in all languages, his fine art of delivery, his refined and musical conception of all he sings.—Buffalo Express.

Mr. Rogers was extremely fine. His work is characterized by intelligent reading and artistic delivery.—Buffalo Courier.

Francis Rogers is a recital artist of more than ordinary refinement and musicianship.—Toronto Mail and Express.

If Madame Sembrich was as of yore, inimitable and still unrivalled in her songs, arias and duets, she was ably supported by Mr. Rogers, who, both from the point of view of vocal tone as such, phrasing of sentences, emotional expression and finished technique, is unsurpassed even by David Bispham.—Toronto Globe.

Francis Rogers is an excellent baritone; one hears more beautiful

voices, one rarely meets with a surer method, a warmer temperament or a keener intelligence.—Montreal La Presse (Translated).

Francis Rogers was not behind in conscientious work, his enunciation, conception and singing of all his numbers being up to his usual high standard.—Montreal Standard.

Poughkeepsians heard for the first time Francis Rogers, who sang with an effect which made him at once worthy to sing in such a program.—Poughkeepsie Herald.

Jeanne Gerville-Reache's Career.

Jeanne Gerville-Reache, the leading contralto at the Manhattan Opera House, has delighted opera audiences



GERVILLE-REACHE.
In "Pelleas and Melisande."

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in Paris, Brussels, London, Philadelphia, Boston, Worcester, as well as New York. Madame Reache is a native of the Basque country in Southern France. Her

father was French and her mother Spanish. It is from the mother that the singer inherits her jet-black hair and the lustrous soft dark eyes and the pale, yet warm complexion over which painters rave.

Madame Gerville's father was the Colonial Governor of Guadeloupe. She received the education befitting a young girl of her station, one destined to live in the exclusive circle of the haut monde of Paris. When she was quite a little girl, her rich voice, phenomenal for its beauty, attracted notice. Among those who heard her was Emma Calvé and it was Calvé who advised the parents to have their gifted daughter trained for the operatic stage. They refused, after the manner of aristocratic families, but Jeanne who had dreamed dreams about becoming a lyric singer, determined she would go to Paris and study when she attained her majority. She went and the subsequent triumphs indicate that she was justified in giving her beautiful voice to the world. From the first, her appearance in public was successful. Other successes followed. It was only three years ago that she made her debut at Covent Garden, in London, in Gluck's "Orfeo." Her success was extraordinary, all the more so, because the young French artist appeared without much advanced publicity. As the saying goes, she awoke the morning after the performance to find herself famous. Oscar Hammerstein heard her, and he immediately engaged her to sing the principal contralto roles at the Manhattan Opera House. Madame Gerville Reache's remarkable success last year as Delilah in "Samson and Delilah" (a role, by the way, she had sung twenty-eight times at the Theatre de la Monnaie in Brussels) was followed by her powerful impersonation of the heroine in "La Navarraise."

Opera lovers in New York have also admired Madame Gerville-Reache's superb performances of the Queen Mother in "Pelleas and Melisande," her Amneris in "Aida," Azucena in "Il Trovatore" and "Carmen." This season she will be heard at the Manhattan as Fides in "The Prophet," in addition to the roles in which she has sung here with convincing power. As a concert singer, too, Madame Gerville Reache has established herself as a favorite, for she has the beauty and youth as well as a glorious voice, and an artist possessing these gifts has a most auspicious future before her.

Mahler's eighth symphony will have its premiere at Munich next fall.

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LONDON, England, November 3, 1909.

The last fortnight has witnessed a galaxy of great stars in the pianistic world bidding for fame and fortune in London. Busoni, Bauer, De Pachmann, Katharine Goodson, Mark Hambourg, and Paderewski will appear next Monday evening for the first time. All have appeared, or will appear, in recital, and three with orchestra, besides. Busoni played in recital Saturday afternoon, October 23, and with the Queen's Hall orchestra October 30. THE MUSICAL COURIER has many times dilated upon the virtuosity and the brilliancy of Busoni's pianistic attainments.



ALBERT HALL, LONDON.

The London press has been equally enthusiastic this past week. At his recital, October 23, he performed a magnificent program of his own transcriptions of works by Bach, Mozart, Beethoven, Paganini, and Liszt. His numbers, as soloist with the orchestra, under Henry J. Wood, were the Mozart concerto No. 8 in D minor, and his own arrangement of Liszt's "Rhapsodie Espagnole," for piano and orchestra. He received a veritable ovation at the close of the concert. The great constructive-creative mind of Busoni finds a two-fold expansion in the recreating of the old into the new, and the charm and effectiveness of the Liszt-Busoni number appealed alike to audience, orchestra, and conductor. The work is full of color and is pianistic to the last degree, but in that greater ultra-modern manner that not alone makes a solo instrument of the piano with orchestral accompaniment, but supplies a symphonic background—a correlative associate. An "artistic treat" awaits America this season, in what may be termed the Busoni genre of pianism.

De Pachmann, one may say, always sways his audience to his own particular mood and manner. He comes, he sees, he conquers. The critic of the London Times, in his review of the de Pachmann recital, referred to the de

Pachmann manner as "pretty Fanny's way and there's an end on it." There is no questioning the success with a vast number of his audience of the pianist's identification of himself with the individual composition in his own inimitable way of pantomime and graceful gesture. What is the ear's loss is the eye's gain—to many.

A master of the tonal art, a poet, a patrician, is Harold Bauer. His program of October 30 contained the Mozart sonata in A major and the Schumann "Etudes Symphoniques," besides many other works; but it was in the contrasting beauty of these two master's works that the conception of the interpreter shone forth in all its beauty and variety of nuance and mood. The genius of the mature mind that has caught the elusive mood of the Mozartian naiveté, and the contrasting grandeur and majesty of the Schumann idiom as contained in the etudes, was the individualizing power in this artist's work. No other pianist has greater command of the art of actualization. There was much enthusiasm at the close of the concert.

Katharine Goodson's re-entree to London, after her successful American tour, was a veritable triumph. The press was unanimous in its indorsements (the opinions are reproduced on another page), and as a result of her gratifying success her manager has prevailed upon her to give two more concerts in December before she begins her continental tour.

Mark Hambourg's recital takes place too late for review in this week's issue.

The month of October always ushers in the orchestral concerts for the regular winter season. The London Symphony Orchestra, Dr. Hans Richter, conductor; the New Symphony Orchestra, Landon Ronald, conductor; and the Queen's Hall Orchestra, Henry J. Wood, conductor, have all been heard in their initial winter concerts this month. The London Symphony Orchestra opened its regular season at Queen's Hall, October 25, with Katharine Goodson as soloist. The preceding evening, at Covent Garden, there was inaugurated the first of a proposed number of Sunday evening concerts by this same orchestra. To quote from the Sunday Times: "Their Sunday evening concerts made a most auspicious beginning. Evidently the musical constituency of Sunday is much larger than that of week-days, and as it has not yet to be entreated to come in with complimentary tickets, we may anticipate that at no distant date Sunday will be the busiest if not the most important day of the musical week." It may be seen from this that it is not alone in Western America that six days are found not enough in which to pay tribute to the muse of musical art.

Busoni was the soloist with the Queen's Hall Orchestra (as above mentioned) at its first concert of the winter regime; the Promenade concerts ending on October 23, and the regular season beginning October 30. Other soloists to appear with this orchestra during the winter are Jacques Thibaud, violinist; Clara Butt, contralto; Moriz Rosenthal, Pugno, George Henschel, Marie Hall, Sauer, Elena Gerhardt, and Hugo Becker. There will be some extra symphony concerts, at one of which Zimbalist will be the violin soloist.

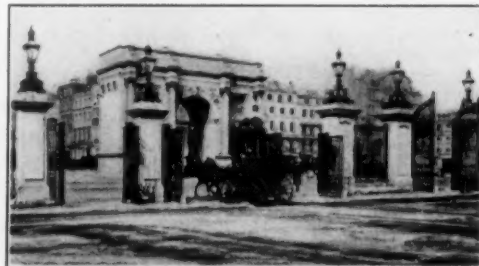
Soloists engaged for the London Symphony Orchestra include the following: Paderewski, Ernest Schelling, and Ernest Lochbrunner.

The New Symphony Orchestra will give six symphony concerts, with various soloists assisting. The second con-

cert in the series, October 28, brought forward the young and very talented American violinist, Eddy Brown. Nothing but the highest praise may be given this young boy, who is, by the way, under the management of Daniel Mayer. His interpretation of the Mendelssohn concerto was true to all the verities of art. His technic is pure and scintillating, and his tone of much beauty of timbre. His playing has all the enthusiasm and nerve of youth, and captivated his audience, who demanded an encore, to which he responded after many recalls with a Bach gavotte. He will play the following program at his first recital November 10 at Queen's Hall: "La Folia," Corelli; Andante and Allegro (from 3d sonata), Bach; "Faust" fantasia, Wieniawski; "Nocturne," Chopin-Wilhelmj; "Scènes de la Czardas," Hubay.

Ysaye appeared in recital October 27 at Queen's Hall, in a program devoted mostly to the old classics. No doubt the musical mode of thought of this period is the most grateful modus operandi for Ysaye's broad, noble, and dignified style. His sustained tonal effects and long bow are attainments possessed but by few modern violinists. Ysaye will give a second recital.

Other violinists heard this past week have been Joska Szigeti, Louis Delvenne and Jascha Bron. Mr. Szigeti, a pupil of Hubay, and well known to English audiences, since four years ago as a lad of fourteen he made his debut, and later toured the Provinces with Melba, is un-



MARBLE ARCH, LONDON.

questionably talented, possessing a certain brilliancy of style, a sure technic and a pure intonation. He also plays with much musical taste. His reading of the Sinding suite in A minor was excellent. Henry Bird was the pianist. Mr. Szigeti promises much for the future. Mr. Delvenne made his debut before a few friends at the Hotel Cecil. He has much temperament and a good technic. Mr. Bron was heard as one of the soloists at Albert Hall October 24. This was the young violinist's first appearance in London, and he proved to be very gifted technically and in interpretative ability also.

The recent lecture given by Hermann Klein on "The Truth About Music in America" has created no end of interest and discussion in musical circles. Many of his comments, witticisms, and caustic remarks are being constantly repeated wherever a group of musicians happen to meet. The critics of the daily press have been among not the least interested, coming in for their not altogether blameless attitude toward the artist, as per Mr. Klein's lecture, and so one hears and reads many references to the opinions and facts as unfolded at Bechstein Hall, October

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25. It may be of interest to quote the Daily Telegraph of October 30:

A capital story was told by Hermann Klein in the course of his lecture, "The Truth about Music in America," concerning a certain well-known singer—a lady—who visited New York while he was over. Apparently it had been her intention to give some concerts on that side of the Atlantic, but she changed her mind, and, after remaining a fortnight, made her way back to England without having sung once. And in due course she was announced to make her re-appearance in this country "after her brilliantly-successful American tour." Can anybody guess the name of this ingenious artist? Mr. Klein, by the way, said some hard things about the New York critics. He stigmatized them all as "biase"—no unusual thing in a critic, this, even in London, particularly towards the end of a season during which he has been attending twenty or more concerts per week. But, according to Mr. Klein, the New York writers on matters musical habitually make a dead-set against newcomers who do not happen to be "stars," or to possess at least some fame. Their motto, in a word, is "Here's a stranger, let us heave a brick at him—or her." Unless this authority has misjudged them, the critical fraternity in New York must be gentlemen of the kind that Mr. Mantalini would have described as "damned unpleasant."

Theodore Holland, who has some excellent compositions to his credit for the voice and also for piano and violin, was commissioned to write some extra numbers for "The Merry Peasant," Leo Fall's opera, which came out recently at the Strand Theatre. These new numbers were enthusiastically received by the audience, and the press was unanimous in its praise.

Louis Edger, a young and ambitious pianist, will give a series of three piano recitals at Aeolian Hall, devoted exclusively to the works of Bach, Beethoven and Chopin.

A young violinist of unusual talent is Arthur Catterall, concertmaster of the Queen's Hall Orchestra. At the last one of the Promenade concerts of the season, October 22, he played the Bach chaconne with great technical command, producing a good big round tone for the theme, and playing in an authoritative and brilliant manner.

The Barns-Phillips concerts, which may be said to belong to the fixed musical events of the winter season, will include four afternoon recitals on the dates of December 4, February 1, and March 12, one already having been given. Among the soloists who will be heard are Ethel Barns, violinist; May Elliot, pianiste; Mrs. Herbert Stanley and Charles Philipps, vocalists; and German Reed, accompanist.

The Queen's Hall Choral Society gave the first concert of its second season on November 2. Of the five numbers constituting the program three were by English composers, two by contemporary men, and a Henry Purcell number, entitled "Bonduca." The two modern works were very interesting; one might find the Purcell number of interest also, especially the closing instrumental portion of airs, allegros, and a minuet, all in sprightly dance rhythm, and also from the introduction of a Kirkman harpsichord of 1789, for accompaniment in the choral and solo numbers. But it was the new works that called for the greater interest. Without doubt, "The Quest of Rapunzel," by G. H. Clutsam, is an exceptional work, but to cast it in the mold of the choral form was, as it seems to the writer, sacrificing material that would easily make a delightful one-act fairy opera, to rank, if not surpass, "Hänsel and Gretel." The plot, or story, is charming, and the music, with the exception of the solo tenor parts, is essentially operatic, pictorial, illustrative, and dramatic. The orchestra is rich, warm, and the entire work bears the mark of distinction, from the very opening of the overture, or prelude, to the closing duet (the best number in the work for the

solo voices) and ensemble. The "fairy" music is exquisite. A little more lyricism and sense of the dramatic in the tenor solo parts, the principal figure, the Prince, and Mr. Clutsam would have one of, if not the best, of but a very few one-act operas. The other English composer represented was Hubert Bath, in "The Wedding of Shon Maclean," a work that may be called a Scotch Gustav Doré musical genre painting, of "a company of twenty pipers assembled at the wedding of one of their own," and the many vicissitudes of the eventful festivity. A very lovely theme is the "Shon" theme, played almost entirely unaccompanied by the oboe. The work is not distinguished by any musical value, but it pleased the audience greatly. The Queen's Hall Orchestra, under the direction of Franco Leoni, assisted the chorus of 200 voices, and the following soloists were heard: Maggie Teyte, Alice Akerman, Edith Clegg, Walter Hyde and Thorpe Bates. Special mention is due Mr. Hyde, who sang the Rapunzel arias with much taste and vocal command.

Arthur Hinton, the young English composer, is now in South Australia, assisting for the second consecutive year on the board of examiners of the Royal Academy of Music for the Adelaide Center. Mr. Hinton will return to London by January. It is interesting to note that this young composer's second symphony, in D minor, is to be given



ROTTEN ROW, HYDE PARK, LONDON.

in the United States at Minneapolis, December 10, at one of the Symphony concerts under Emil Oberhoffer.

Zimbalist will return to England this month.

Paderewski is to give a recital at Queen's Hall, Tuesday afternoon, November 16.

Elena Gerhardt is booked for a song recital at Bechstein Hall, Saturday afternoon, November 20. This will be Miss Gerhardt's only recital this year.

The Flonzaley Quartet announces a series of three concerts, beginning November 23.

The date of Ernest Schelling's recital at Bechstein Hall is November 25.

Gervase Elwes, the noted English tenor, will be the tenor soloist with the London Choral Society in Elgar's "Dream of Gerontius," November 3, at Queen's Hall.

Percival Driver, basso, gave an interesting song recital at Bechstein Hall, November 1. Mr. Driver has a good, round, smooth voice of exceptional flexibility; and splendid breath control is his, which was illustrated in Handel's "Sarge Infausta," and "Vieni, Oh Cara," and also in the

Mozart "Figaro" aria "Non piu audrai," three of the best numbers on his program. His higher tones are not as well under control as those of the lower and middle registers, but the voice is one of much promise.

At a recent concert of Frederic Cowen's compositions, given at Eastbourne, many compliments were bestowed on Mrs. Cowen for the splendid interpretation she gave several of her husband's compositions.

Liza Lehmann's "Twilight Recital" drew a fair audience to Bechstein Hall, October 29. A number of Madame Lohmann's works were interpreted by three different quartets, and there were some new songs for solo voice. The favorite quartet, "In a Persian Garden," was given, which is, by the way, the best thing the composer has offered the public so far. A new quartet on the same order, entitled "Breton Folk Songs," written to old Breton legendary folklore, failed to charm as its predecessor has. Madame Lehmann acted as accompanist for all the numbers.

EVELYN KAESMANN.

Connell's Bookings in England.

The following is a list of engagements, past and future, filled in England by Horatio Connell, the baritone, previous to sailing for America:

September 27—London, Henry Woods' Orchestra, Wagner Concert.
October 7—London, Queen's Hall Orchestra.
October 18—London, Henry Wood's Orchestra, Wagner Concert.
October 19—Edinburgh, Chamber Concert.
October 23—Manchester, German Chamber Concerts.
October 25—Bolton.
October 27—Leicester, Chamber Concert.
October 28—Chislehurst, recital with Sappelinkoff, the Russian pianist.
October 30—Manchester, private engagement.
November 1—Manchester, composer's lieder concert.
November 3—Egham.
November 6—Bath, Orchestra Concert.
November 11—London.
November 12—Glasgow, Chamber Concert.
November 14—Derby.
November 15—London, recital.
November 16—Blackheath.
November 18—Woolwich.
November 21—London.

Mr. Connell will arrive December 4 and open his American season with a song recital before the Middlesex Club of Lowell, Mass., on December 6.

Méro's Recital Program.

Yolanda Méro will give the appended program at her recital in Mendelssohn Hall this (Wednesday) afternoon, November 17:

Organ concerto, D minor.....Bach-Stradal
Capriccio, F sharp minor.....Mendelssohn
Impromptu, G major.....Schubert
Nocturne, C minor.....Chopin
Scherzo, C sharp minor.....Chopin
Tolle Gesellschaft.....Dohnanyi
Tadin sous la pluie.....Debussy
Serenade.....Rachmaninoff
Valse Intermezzo.....Audor Merklér
(First time in America.)
Liebestraum.....Liszt
Rhapsodie No. II.....Liszt

Kreisler Goes West This Week.

Fritz Kreisler will leave New York for the West this week. His trip will extend as far as the Pacific Coast, and he is not expected back East until the third week in January. The violinist will give his third New York recital at Carnegie Hall, Friday afternoon, January 23.

The Laibach Philharmonic Society will give six concerts this winter, performing works by Beethoven, Schubert, Schumann, Brahms, Volkmann, Spohr, Cherubini, Bach, Elgar and Heuberger.

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GÖRLITZ VERSUS KUBELIK.

HOW THE IMPRESARIO WON HIS SUIT.

As has already been published, Hugo Görlitz, the well-known musical manager, who had charge, in former years, of Paderewski's tours, and subsequently of some of Kubelik's tours, won a lawsuit against the latter instituted some time ago in New Zealand. Herewith is republished the full account of the proceedings, taken from the Otago Witness, issued at Dunedin, New Zealand, September 22, 1909:

"In the Supreme Court, on the 14th, Mr. Justice Williams and a special jury of 12 heard a claim by Hugo Görlitz against Jan Kubelik, the celebrated violin virtuoso, for £3,000 damages. Mr. W. C. MacGregor, with Mr. Callan, appeared for the plaintiff, and Mr. Solomon, K. C., with him Mr. A. S. Adams, for the defendant.



HUGO GÖRLITZ.

Who recently recovered damages from Kubelik in New Zealand for breach of contract.

"The special jury was constituted as follows:—Messrs. J. Moloney (foreman), A. J. Shaw, A. H. Fisher, F. J. Gunn, W. Bannerman, J. S. Webb, W. J. Duke, Thomas Walker, W. E. Christie, A. R. Graham, J. A. Geerin, and C. Draper.

"The statement of claim set out that on the 20th of February, 1906, the plaintiff and the defendant, during the course of a tour of the United States, met at Chicago, and entered into a contract whereby the defendant agreed to undertake a concert tour through Australia and New Zealand of not less than 40 concerts, to commence in September, 1906, and conclude about the end of December, 1906. The terms were to be the same as those of the American tour—that the defendant should receive 60 per cent. of the gross receipts of all concerts in Melbourne and Sydney, 55 per cent. of the gross receipts in other centers, or in respect of the first concert which was given, and when a second or subsequent concert was given, 60 per cent. of the gross receipts resulting from the concert, 80 per cent. of the receipts of all philharmonic and symphony society concerts where a fixed price was arranged, and 80 per cent. commission on all gross receipts from any 'At homes' arranged by any other agent than the plaintiff. The plaintiff was entitled to the balance of the gross receipts. The plaintiff bound himself to pay all expenses for special advertisements, and such expenses as the rent of halls, lights, advertisements, printing, poster, and other expenses in connection with the tour, and to pay the salaries and expenses of the assisting artists, with the exception of the pianist, and to provide at his own expense a concert grand piano by a maker of the first rank. Should the defendant desire the support of an orchestra at one or more of his concerts he bound himself to pay the expenses, and he also bound himself to pay the travelling and hotel expenses of himself, his suite, and his pianist. The receipts were to be under the control of Carl Junkermann (Kubelik's secretary), to whom a statement of them was to be handed. The payments due to Kubelik were to be made weekly, and it was provided that they should never be more than three concerts in arrears. Görlitz was to submit all preliminary arrangements in connection with the concerts for Herr Junkermann's approval. On the day that this contract was entered into, plaintiff, at Kubelik's request, cabled to his representative in London as follows:—'Ask Murphy cable Australia tour positively settled; open Melbourne beginning September; also inform English press; tell Madame; propose Louis as advance agent; leaving for Frisco tonight.' On completion of their American tour plaintiff and defendant arrived at Liverpool on May 27, 1906, when Kubelik refused to carry out the contract. Plaintiff claims that by reason of this breach he was put to much loss and expense, and lost profits he would otherwise have made had defendant performed his part of the contract. Plaintiff accordingly claimed to recover £3,000 damages.

"In the statement of defense it is admitted that Kubelik made several tours of Britain and America with plaintiff as his agent. It is also admitted that plaintiff and defendant met at Chicago on the date alleged, but defendant denies that he entered into the contract mentioned in the statement of claim or, in fact, into any contract for a tour of Australia and New Zealand. Defendant admits that on or about May 27, 1906, he refused to enter into a contract with Görlitz for a tour of Australia and New Zealand.

"Mr. MacGregor said the plaintiff was at one time employed by Kubelik to run concerts in England, and also

in the United States. A number of tours were arranged, and large sums of money were made out of them. The last tour the plaintiff and the defendant made together was in the United States and Canada. Unfortunately, it was not so successful, and at the conclusion of it the plaintiff and the defendant fell out, and the defendant refused to carry out the bargain he had entered into with the plaintiff. The plaintiff said he entered into a contract with Kubelik during the American tour for a future tour of Australia and New Zealand. The defendant denied that he ever entered into such a contract, and said, in effect, that although the Australasian tour had been often discussed, no conclusive bargain was ever made. On the other hand, he (Mr. MacGregor) would attempt to prove that there was an actual contract made while in the United States, that the contract was not carried out, and that, consequently, the plaintiff had suffered large monetary loss. It was in the contemplation of both parties that if Kubelik came to Australasia in 1906 he would do so under the direction of the plaintiff, otherwise he would be breaking the contract.

"His Honor: But he did not come out in 1906?

"Mr. MacGregor: No, and that is part of our contract; he took good care not to come out in 1906. In a letter he wrote in 1905, Kubelik undertook that if he came out in 1906 he would do so under the direction of the plaintiff. He knew that the plaintiff was a British subject, which Kubelik was not, and knew the run of the ropes in New Zealand. Görlitz had been here 30 years ago, and was married 20 years ago in Dunedin to Miss Amy Sherwin, known as the Australian nightingale. Görlitz had returned to London, but had kept in touch with Australasia. Kubelik knew that Görlitz was familiar with Australasia, and well known there. Counsel went on to give details of negotiations. He put in a letter from Junkermann, from Canton, Ohio, asking the plaintiff to move in the matter on the Australian tour. When the plaintiff was in New York Junkermann gave him instructions to open any telegrams for him. He opened one from his clerk, named Buckingham, in London, in which he wanted to know when he would be wanted for the Australian tour, showing that Junkermann wanted to undermine Görlitz to get the Australian tour in his hands, and to get Buckingham to carry it out. That brought them up to January, 1906. Görlitz met Kubelik in Chicago on February 20, and talked of the Australian tour. The plaintiff would say that one reason why Kubelik was anxious to get dates fixed and the matter settled and communicated to the newspapers was that he had heard that a young and rising violinist named Mischa Elman was booked for Australia, and he was anxious to get ahead of him. Accordingly the cablegram mentioned in the statement of claim was sent to Miss Murphy, in London, and it would be shown that in the Dunedin papers and the Melbourne Age and Argus of February 22, 1906, appeared a cable message announcing the forthcoming tour of Kubelik. After leaving Chicago the parties did not meet until their arrival in San Francisco, two months later. The tour was again discussed, and in San Francisco they met several Australians—Mr. O'Connor (Postmaster-General) and the Musgroves (who were then touring America). In the end of April, Görlitz was in Chicago, and he wired Junkermann, asking if the Australian contract should be made out in German or English. The plaintiff then proceeded to New York, where he received a reply to his telegram. Junkermann wrote that it was all the same whether it was made out in German or English, but that he thought it would be better in English, showing clearly that a bargain had been made. The plaintiff then ordered printing for the Australian tour, which came to close on £100, which he had to pay out of his own pocket. Altogether he had paid out about £187 up to this time. On May 14 the parties met again at Montreal. A day or two later at Quebec Junkermann said that Kubelik wanted the \$92 owing to him on the 80 concerts in America. Görlitz said that he had not got it—that he had lost money. It was then said it would be all right if he paid half, and he borrowed \$500, which he paid over to Junkermann, who then asked if he could get a fresh contract of the Australian tour, as he had destroyed the other. Görlitz gave him one, and altogether had forwarded him three contracts, none of which he had seen since. Then the party embarked for Liverpool. The relations were friendly on the voyage. Kubelik used to walk arm in arm with Görlitz, and play chess with him. They met Sir James and Lady Mills, who were traveling by the same steamer. Lady Mills talked about the Australian tour, and promised in Kubelik's presence to arrange a reception for him when he came to Dunedin. Junkermann still

had possession of the three contracts. Görlitz was anxious about getting the contracts signed. He knew his signature was on them, and he wanted the other man's. On their arrival at Liverpool Kubelik told a press man who met the party of his forthcoming tour to Australasia at the end of 1906 under Görlitz's management. On the journey from Liverpool to London Görlitz asked Junkermann to get the Australian contract signed before Kubelik went home to the Continent. Junkermann returned with Kubelik's answer that he would not deal with Görlitz until the latter paid \$400 he owed. Görlitz replied that Kubelik owed him a lot of money for advertising. However, an appointment was made for the Hyde Park Hotel next morning to discuss the matter. Görlitz turned up, only to find that Kubelik had not been near the hotel, but had caught the night boat for the Continent. Görlitz wrote thrice to Kubelik asking him to keep his engagement. In the last letter Görlitz expressed his intention of claiming £300, unless he did so. This letter was written in 1906, and it also threatened steps to prevent Junkermann vilifying Görlitz. A reply was received from Junkermann in July of that year in which Junkermann said he had at last had enough of Görlitz's untruthfulness, and would thenceforth treat Görlitz as his biggest enemy and would fight him openly. Counsel suggested that previously, Junkermann had posed as Görlitz's friends, while all the time Junkermann had been undermining Görlitz with Kubelik, and this letter was a throwing off all disguise. Kubelik and Junkermann remained on the Continent, so that Görlitz would not proceed against them in the English courts. Kubelik lived in Bohemia, and took very good care to remain there so long as Görlitz was in England. Görlitz left for Australia to prepare a tour for his wife, Amy Sherwin, in 1906. That tour was not a success owing to the singer's health breaking down in Sydney. Görlitz had been in New Zealand for two years in the employ of the Dresden Company, but was shortly going home to pick up the threads of the English business in which he had engaged previous to going on tour with Paderewski and Kubelik. When Kubelik came out to New Zealand he probably did not know where Görlitz was, but Görlitz served him with a writ for damages, and did his best to get Kubelik to stay in New Zealand and fight the case out, but unsuccessfully. As to the damages claimed, the defendant said that the gross takings for the Australasian tour had been £9,618, and the expenses £3,847, so that plaintiff's 40 per cent. of the gross takings would have all been swallowed up in expenses, and that plaintiff was therefore entitled to no damages. But he (counsel) contended that this was a grossly fallacious statement. There were discrepancies in the accounts. On those gross takings the tour should have shown a surplus of £2,000 to the impresario. But the true test would not be the actual profits from the tour as carried out in 1908, but the probable profits from a tour such as that mapped out for 1906. The gross takings would have been nearer £15,000 than £10,000. Görlitz's 40 per cent. would have been £6,000, and as the expenses of such a tour should not exceed 20 per cent., or £3,000, that would leave £3,000 as Görlitz's profit, which was precisely the sum Görlitz claimed for as far back as 1906.

"Harry Musgrove, business manager of the Nellie Stewart Company, said he knew the plaintiff. Witness was in the States early in 1906. His company was also in Denver at the same time as the Kubelik party. Witness met plaintiff at San Francisco and at Denver, and at both places had conversations with him.

"Mr. Solomon objected to the witness stating the effect of the conversations.

"Hugo Görlitz, plaintiff, musical agent and impresario, said he had been a naturalized British subject since 1895. When managing for Kubelik he sometimes had a written contract. The letter produced, and dated January 21, 1905, was in his handwriting. It was then that the Australian tour was discussed. It cropped up through John N. Tait trying to get Kubelik for an Australian tour. Witness had a short tour with Kubelik in the English provinces, ending in Dover on June 24, 1905. The contract for the American tour was then signed. The Australian tour was also discussed, but they could not fix any date owing to the state of Madame Kubelik's health. Dates were put down in pencil, and were merely suggestions at that time. Witness went to the United States to enter upon the arrangements for the American tour. He returned to England in August, and went on tour with Kubelik through the English provinces. He left for the States again in October, and Kubelik and party arrived in New York in December. Negotiations were renewed in New York for the Australian tour. The first letter on the subject was written on January 11, 1906, when Junkermann wrote from Canton (Ohio) stating that Kubelik was going to Australia without fail. The words 'without fail' were underlined. Then he received a telegram on January 15 asking him to answer about Australia. Witness in New York opened a cable from Buckingham to Junkermann wanting to know when the latter wanted him for Australia. He thought after that that some underhand work was going on. Buckingham was in

his employ, and so was Junkermann at one time. It was necessary to advertise the tour in Australia at least six months ahead. He next met the party in Chicago on February 20. Kubelik, Junkermann and Schwabe (the accompanist) were present at the time, and after talking over the concert of the night before Kubelik showed him a notice of Mischa Elman's projected tour of Australia. He said: 'We must anticipate him.' Witness replied: 'There is nothing to prevent it.' He then agreed to go to Australia in September, under his management, on the same terms as the general contract. They thereupon shook hands. Kubelik said that no written contract was necessary, and witness said: 'I am quite agreeable. I never had a written contract with Paderewski for the nine years I was with him.' In his own way Mischa Elman was as big an artist as Kubelik. He was much younger than Kubelik, who, he would say, was about twenty-eight. Elman was about eighteen now. Kubelik suggested that they should let it be known immediately that the tour had been decided upon. Witness then sent a cable to Miss Murphy in London advising her of the tour. The instructions from Junkermann, sent by cable, were to open in Melbourne in September, and to inform the English press of the fact. Cable notices from London appeared in the Australasian papers on February 22, stating that Kubelik would open his Australian tour in September. Witness detailed other discussions between the parties as to the tour, as explained by learned counsel in his opening statement. Witness consulted Harry Musgrove at Denver before mapping out the tour. The posters, etc., were delivered and shipped on to him at Quebec. When they left Kansas City he spoke to Mr. Junkermann about the Australian contract, and asked to be notified by telegram at Chicago whether Kubelik wished the contract to be in English or German. He ultimately received a reply at New York, in which Junkermann said that the question of languages was immaterial. The contract was drawn up in German, typed, and two copies were sent to Junkermann at Chicago for signature. This was at the end of April. He met Kubelik and party at Montreal a little later, and Kubelik apparently approved of the arrangements that had been made by him in regard to the Australian tour. At Quebec, when on the point of sailing, Junkermann and Schwabe came to him and said: 'Kubelik wants that 920 dollars, or he will not continue with you.' Witness said: 'I have not got the money. I have lost such a lot lately.' They saw Kubelik again, and presently told him that he would be satisfied with half the amount. Witness borrowed 500 dollars and gave them to Junkermann. Junkermann said: 'I have mislaid those two contracts you sent me. Have you another?' Witness gave him the third copy, which he had in his possession. They sailed from Quebec on May 18 or 19, and his relations with Kubelik during the whole of the voyage were very friendly. Sir James Mills (a New Zealander) was on board, and Lady Mills met Kubelik, but no definite reference was then made to the Australasian tour. A representative of the Press Association met Kubelik at Liverpool, and the latter said he was going to Australia in September under his (witness') management. Between Liverpool and London witness asked that the contract be

signed. Junkermann said that Kubelik wanted payment of the 420 dollars before he did anything. Witness remarked that he did not have the money, and that he had expended far more than that in special advertising. He then had an interview with Kubelik, and they agreed to talk it over. Kubelik told him to come to the Hyde Park Hotel the following morning. They shook hands at Euston Station, and Kubelik said, 'Until tomorrow.' The following morning witness called at the hotel, but Kubelik was not there, and had not been there. He had gone right through London, en route to the Continent, the previous evening. He did not see Kubelik again until they met in New Zealand. He wrote three letters to Kubelik, to none of which he received a reply. In one of these he threatened a claim for £3,000 damages, and said he had been informed by Kubelik's secretary that he (witness) had been dismissed because he was short in his accounts and 'for other reasons.' He demanded to be told what 'the other reasons' were, and he threatened to take action for defamation of character. He received a very defiant letter from Kubelik's secretary in reply. This was dated July 28, 1906. For a long time after that neither Kubelik nor his secretary came within reach of English law. As a result of the American tour, and the fact that he had been counting on the Australian tour and a return tour through America, he was practically ruined. He had to give up his home in London, and presently he and his wife set out on a concert tour of Australia, he going in advance. When he was in New Zealand, before the tour was completed, he received a cable from his wife stating that she could not continue the concerts; her voice had given way. She returned to London and engaged in music teaching there. He himself had been left in financial difficulties, and was reduced to half a crown when he was appointed manager of the Dresden Piano Company in Ashburton. He was presently promoted to Timaru. He had lately resigned, and purposed proceeding to London to join his wife there.

'With regard to Kubelik's evidence (taken in London), he said he had never been guilty of drunkenness or unsatisfactory management during the American tour or anywhere else. There was a definite contract made in America with regard to the Australian tour. He did not owe Kubelik some £800. Kubelik was a man of strange moods. His temper varied from day to day, and he had a very bad temper. It was absolutely untrue that he was nearly every night drunk, or that his accounts were irregular. He was seldom with the party, and he had a treasurer with them, whose duties were to deliver accounts to Mr. Junkermann every night. Kubelik had selected a £100 piano from Knave, London, which, under certain conditions, was to be presented to Kubelik. The conditions were not fulfilled, and Kubelik had to pay. Witness had nothing to do with it. There were various other transactions in connection with which Kubelik said he owed him money, but he (witness) was able to satisfactorily explain all such statements. He had provided for some eighty concerts in the States, and this had been extended to 111. This extension had been verbally agreed upon in Chicago. The accounts filed by Kubelik in London showed £9,618 receipts in connection with his recent Australian tour. This, in witness' opinion, was not up to the mark of a great artist like Kubelik—the receipts should have been larger. The expenses of this tour had been £3,847,—nearly 40 per cent. of the receipts. On that showing his (wit-

ness') profits would have been nothing. This unsatisfactory result was, in his opinion, due to incompetent management. The manager (a Mr. Buckingham) had once been a clerk of his, but he had not been 'in the inner circle.' He had had no experience, and had not been in Australia before. There had been unnecessary expenditure on account of cables (£100) and assistants. An absurd charge was £50 paid to Geach for releasing dates in New Zealand and assisting in bookings. 'There had been £220 for an advance agent—he would have been his own agent. The total expenses that he considered unnecessary were £1,771 13s 3d. The balance sheet of the Australian tour showed a discrepancy of £385 10s 8d. The total legitimate expenditure should not have been more than £1,690 13s 4d. He reckoned, on the figures before him, that he would have made a profit of £2,294 12s 8d—or, leaving his own and his son's expenses out of the total, about £2,200. Then, had Kubelik come out under his management, the tour would have been a summer one instead of a winter one, and would therefore have paid better. The takings of such a tour should have been £15,000. Under favorable circumstances and a good management expenses should not exceed 20 per cent. The 'bigger' the artist the smaller the expenses. Paderewski's expenses totalled only 10 per cent.

'Cross-examined by Mr. Solomon, he said his son was to have been press agent, to work with him, and take a share of his profits. His first intention was that the son should be advance agent. The contract for an Australian tour was practically completed in America. There was an agreement between him and Junkermann by which the latter was to receive one-third of his (witness') net profits. He did not know that Junkermann was, in America, doing his utmost to fix up an Australian contract with Kubelik, in order to participate in the profits. Junkermann was dismissed from Kubelik's service in April, 1908. He was now a theatrical agent in London. In regard to the charge of drunkenness, Kubelik was the kind of man who would not scruple to tell a deliberate lie in such circumstances as those now before the court. It was after having come frequently into contact with him in America that he had formed that opinion of Kubelik. Junkermann asked that a contract between him (Junkermann) and witness be put into writing, and a contract was accordingly prepared, but never signed. Junkermann had vowed to punish witness after they had quarrelled, and Junkermann's word was not by any means to be trusted. Besides, Junkermann knew that if his evidence was not favorable to Kubelik he would be in trouble. He owed Kubelik \$400 at the end of the American tour. His share of the takings had amounted to some £10,000, out of which he had paid expenses. He had then been in debt in England. He had copies of the three letters he had sent to Kubelik, and those copies were now in London. The absence of a clerk had made their production impossible when evidence was being taken in London. They had not been sent out to New Zealand; he expected that Kubelik's representatives, having acknowledged their receipt, would produce them at the trial.

'To Mr. MacGregor: Kubelik, to his knowledge, had never complained of misconduct on his (witness') part, and there had only been the suggestion of discontent contained in the request for the payment of \$400. The second American tour—the one under notice—was not nearly so successful as the first. On Kubelik's first visit the Bohemians

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in America (his fellow countrymen) turned out in great force, and packed his concerts. Kubelik was banqueted, feasted and feted everywhere. He took away from America four or five tons of presents. But he contrived, somehow, to seriously offend both the Bohemians and the Roman Catholics (his co-religionists), and during his second tour the support of these large and influential sections of the community was not so readily forthcoming, with a corresponding falling-away in receipts.

"D. E. Theomin, chairman of directors of the Dresden Piano Company, said he had known plaintiff some twenty-five to thirty years. The latter had been in the service of the company at Ashburton and Timaru, and his work there and his general character were entirely satisfactory. His habits were temperate.

"David Phillips, managing director of the Dresden Piano Company, gave similar evidence.

"The evidence of James Lindsay, actor with the Meynell & Gunn "Hypocrites" Company, taken on commission, was read. He had met plaintiff on a number of occasions in America, in the Mediterranean, and in other parts of the world, and had found him temperate in his habits, courteous of manner, and altogether a delightful companion. He was known as 'the genial baron.'

"The evidence of George Davidson Portus was also read. He also gave plaintiff a good character. He was not an intemperate man. Witness considered that Kubelik's Australasian tour had been very badly managed. His receipts should have totalled £14,000, and his expenses should not have been more than 20 per cent.

"SECOND DAY—WEDNESDAY.

"KUBELIK'S EVIDENCE READ.

"In the Supreme Court, on the 15th, the hearing of the case was resumed.

"Percy James Blackman, employed in the Dresden Company, Dunedin, said that prior to his present occupation he was on the stage. He had had experience of concert tours. He had examined the accounts of the Kubelik tour in Australia. There was a payment of £50 to Mr. Geach for releasing dates. A capable man would not have gone to that expense.

"Mr. MacGregor: Has a payment of that nature, made in 1908, any bearing on a tour that should have been made in 1906?

"The question was objected to in this form, and Mr. MacGregor asked: Is that a customary charge in connection with such a tour?—Witness: It should not have been a customary charge in connection with this tour, because this expense was for booking theaters, whereas Kubelik played in the halls, and the halls in New Zealand are, as a rule, never booked ahead.

"So that there should have been no occasion for such a payment?—Certainly not.

"Further examined: The receipts at the Kubelik concerts in Dunedin were £348 5s, and the expenses £109 18s 6d. The expenses were more than 30 per cent. of the takings. These expenses were very high for Dunedin. The expenses in Dunedin should have been about £60 for the three concerts. The charge of £39 for newspaper advertising was too high. It should have been done for £13 10s. He considered this was the result of the management. Witness saw Mr. Buckingham, Kubelik's manager, when he was passing through Dunedin. Mr. Buckingham was a very weak man; he did not appear to have had experience in his business.

"Mr. MacGregor: How does Dunedin compare with other towns in New Zealand for these companies?—Among the profession Dunedin is known as the actor's cemetery.

"Mr. Solomon (in a flash): Is that accounted for by so many deadheads here?—(Laughter.)

"Jan Kubelik's evidence had been taken in London. In his evidence-in-chief he said he first met Mr. Görlitz in May of 1901, when he carried on business in England as a musical agent. He acted as witness' manager during several concerts in Great Britain and the United States, the last of which was from November 20, 1905, to May 25, 1906. Witness had not been satisfied with Görlitz's conduct; he had been drinking, he did not treat people he had met during the tour as he should have done and his accounts were not always settled as per agreement. Witness had, however, continued to employ him because he had been ill, and he (witness) was sorry for him. Witness had never had a private interview with Görlitz in America on business matters, but his secretary (Mr. Junkermann) was spoken to about an Australasian tour, and negotiations in connection with this matter were carried on all through the American tour. The proposal was that witness should enter into a contract to give about 40 concerts in Australasia, but although the matter was frequently referred to by Mr. Görlitz, nothing was definitely settled. Witness entered into no contract while in Chicago, in February of 1906, had no special interview with Mr. Görlitz at that time, and did not authorize the telegram sent to London by the latter. Witness arrived at Liverpool on May 25, 1906, and during the journey to London was approached by Mr. Junkermann and Mr. Görlitz in connection with the proposed Australasian tour, the former say-

ing: 'Mr. Görlitz wishes to know whether you will make a contract for the Australian tour.' Witness asked if Mr. Görlitz had settled all his accounts, and the secretary said 'No, there is a balance due to you of about £800, as far as I can remember.' Witness then asked Mr. Görlitz whether he was prepared to pay the balance, and he said he was not. Witness then said: 'I do not want any more business with you.' The manager seemed to be in a very bad temper at what was said, and did not leave the compartment in a very gentlemanly way. Witness did not see Mr. Görlitz again until they met in New Zealand.

"Cross-examined, witness said that with one possible exception, all the contracts he had made with Mr. Görlitz had been in writing. He did not remember, when at Dover, being shown a draft contract of the Australian tour and asking to have the matter held over for a time. He met the party in New York at Christmas, 1905, but did not remember meeting an Australian named Max Roan, or talking about an Australian tour. No definite arrangement was made in Chicago, it being then agreed that no contract was necessary. After witness' experience with plaintiff he would have insisted on a contract in the circumstances. He had no recollection of Mischa Elman and his Australian tour being mentioned, or of meeting Mr. Musgrove or any Australian manager in San Francisco, or the latter's brother, Harry Musgrove. No detailed scheme of an Australian tour was, to his knowledge, drawn up, and he could not remember that he asked Mr. Junkermann whether the contract should be in German or English. He did not recollect having reproached Mr. Junkermann for not having called his attention to the fact that plaintiff owed him \$920 before he completed a new contract with him. He, so far as he knew, made absolutely no arrangements for an Australian tour, and was not aware that Mr. Görlitz's son had been engaged to act as advance agent. The usual terms between Mr. Görlitz and himself had been that he received 40 per cent. of the gross receipts and witness 60 per cent., and Mr. Görlitz paid all expenses in connection with the concerts. He did not remember any definite proposals being made to him about an Australian tour (though the matter was referred to), nor authorizing Mr. Junkermann to tell plaintiff that if he paid half that amount all would be well. He did not hear while in Quebec that plaintiff had lost on recent concerts, and he was not aware then that there were any items of account in dispute between himself and plaintiff. He might have been interviewed at Liverpool, but did not remember telling the reporter about a proposed Australian tour. Just before the American tour he paid an accommodation bill (in respect to a piano) under threat of legal proceedings—he having signed the bill for Mr. Görlitz. Plaintiff had paid him \$80,000 in respect of the American tour. He thought plaintiff would have done better with the tour if he had treated the local managers better, the latter being apt to spoil concerts if they are not treated properly. He did not refuse to go to Australia; he refused to make a contract with plaintiff unless the latter paid the \$400 owing. Witness did not believe that plaintiff lost money on account of this tour, but that depended on what he put into his account. He did not remember arranging to meet plaintiff at the Hyde Park Hotel; (witness) had no occasion to stay in London, and wished to go straight home. He did not remember afterwards receiving letters from Mr. Görlitz asking witness to fulfil the Australian contract. He went to Australia in April of 1908, and started from Vancouver. He gave 45 concerts in Australasia, and the gross receipts were £9,618 9s 6d.

"Re-examined, witness said: 'The principal reason I did not wish to contract with Mr. Görlitz was because he had not paid me the \$400 he owed me. There were other reasons—one that he drank, and it was not very pleasant to travel with a man who had to be carried to his bed.' Plaintiff was always behind with his payments. If he had paid up the \$400 witness might have entered into another contract with him. He did not remember having seen a draft of the proposed Australian contract. The amount Mr. Görlitz was in arrears was more than for three concerts.

"Karl Junkermann, late private secretary to Kubelik, giving evidence, said that all arrangements made between plaintiff and defendant were made through him. They had not been satisfied with plaintiff's work. He did not pay up regularly, always made excuses, and was very nearly every night drunk. Plaintiff very frequently referred to the fact that he wanted to make an Australian contract with Kubelik, and he offered witness one-third of his profits of such a tour if it were made. But Kubelik as frequently refused to enter into any further contract, saying, 'I cannot go further with this man.' He remembered a conversation in an hotel in Chicago at which plaintiff said he had spent a lot of money in sending cablegrams to Australia making known Kubelik's big success in America, and he asked for a contract. Kubelik said: 'Mr. Görlitz, I cannot give you a contract. I won't go to Australia, as my wife is expecting a baby.' Afterward plaintiff said to witness, 'You must get a contract.' He was sure defendant did not shake hands with plaintiff and say the matter was settled. He did not authorize the

cablegram to London. When the party was at Quebec plaintiff came to him and said, 'Come on, Junkermann, we must have that contract today. We are sailing tomorrow, and I want a definite answer from Kubelik through you.' He said he was willing to give witness a good percentage of the profits. He told plaintiff, 'There is only one chance. If you pay that money I will do my best to get a contract out of Kubelik.' Plaintiff said he had no money, but presently his New York representative (Mr. Francke) arrived and plaintiff paid him \$500 on account. On the Liverpool-London train plaintiff came to him and said, 'Look here, Junkermann, Kubelik is going home tonight, so I must know how that matter stands about Australia.' They went to Kubelik's compartment, and the latter, learning that plaintiff had not settled his accounts, refused a contract, saying, 'Then we are finished.' Plaintiff left the compartment in an awful temper, saying, 'I am glad I am rid of him. I can't make money out of him.' He had never seen the draft contract for an Australian tour.

"Cross-examined: In March, during the American tour, he was away fourteen or sixteen days, going to Paris to fetch Mrs. Kubelik. He did not always see the agents pay Mr. Görlitz at the time, but generally he did. In the case of musical societies the practice was to pay by letter next morning. The contract witness had asked Görlitz to prepare between the two referred to the arrangement that Görlitz was to give witness one-third of the profits. He had acted for Görlitz in 1901, having secured him some artists. Görlitz several times told witness and Kubelik that the piano from Knabe's was not to be paid for, Görlitz saying that it had been presented to Kubelik. Finally Kubelik paid for it, £100 or £105 being the price. The joint promissory note given by Görlitz and Kubelik to Görlitz's bankers was for £400, but Görlitz paid off £300, and Kubelik paid the balance and expenses, in all £120. The £900 Görlitz owed included the \$920 mentioned, but there were also sums owing by Görlitz from the American concerts after the first eighty. At the interview in Chicago there was only talk about an Australian tour. In 1903 and 1904 Görlitz was one of the best agents witness had ever known; afterward he became one of the rottenest witnesses had ever known. Görlitz had never told witness that he proposed to send his son to Australia as advance agent. He did not know of Görlitz ordering anything specially for the Australian tour. Görlitz had not lost on the last few concerts in America. If anybody lost it would be the local agents, who had to pay the expenses of the concerts, while Görlitz always got his 20 or 25 per cent. clear. This was ample to cover his expenses, Görlitz only having to pay for himself and his treasurer. Görlitz cabled money home to pay his debts, and spent his money on champagne and girls. Witness did not know that Görlitz claimed that Kubelik should pay or allow him money on several accounts, Görlitz never having made such a claim to witness. He did not tell Görlitz that if he paid half the sum owing all would be well. Görlitz paid witness \$500, thinking that witness would go at once to Kubelik and get the contract. Witness gave Görlitz a receipt for \$500. Witness ceased to be secretary to Kubelik in April, 1908. He had since acted as Kubelik's manager, but had not traveled with him. Mr. Buckingham, who was witness' clerk, acted on witness' behalf on the Australian tour, arriving in Australia five months in advance of Kubelik. Kubelik allowed witness 10 per cent. on the gross receipts of the Australian tour, and witness allowed Mr. Buckingham half of that as his remuneration. Kubelik paid the expenses of the whole tour himself.

"Mr. Solomon then addressed the jury. He pointed out the several disabilities under which his client lay by reason of the fact that he was at the other side of the world—a fact, however, of which he acknowledged Mr. MacGregor had taken no unfair advantage. Apart from the sum involved there was another matter of great importance. In this case Kubelik stood to have his fair fame and reputation damaged. The jury had before it two stories directly opposed to one another, and it lay with the plaintiff to establish beyond any reasonable doubt that his story was correct. The onus lay with him, and if there was in the minds of the jurymen any doubt at all, they were entitled to find for the defendant. There was one aspect of the case, apart from that of giving an absent man absolutely fair play, which was that there was a suggestion that Mr. Görlitz, as a naturalized British subject, was entitled to their sympathy before Kubelik, who was not. But he left that to their British sense of fair play. The principal question was whether there was a contract (made nearly four years ago), and if there was, whether it was broken. The delay that had ensued made it difficult to obtain clear and reliable statements as to what actually occurred. They must not forget that in a question of what actually took place between the two men they had not only to take into consideration the word of those two men, but also all the surrounding circumstances. They had to remember that plaintiff landed in England from America in very straitened circumstances, that he had been in monetary difficulties from which he had never completely extricated himself, and that he was now here in New Zealand in poor circumstances, thousands of miles away from his wife and

child. Could the jury fail to consider the fact that for a long time plaintiff had failed to take any steps to recover this large amount of money which he claimed, and did that fact alone not engender a doubt in their minds as to whether it was really an honest claim or not? And then they had also to remember that one of the first things plaintiff did in connection with this action in New Zealand was, as explained by Mr. Adams, to try to put Kubelik—a man with engagements made months, perhaps years, ahead—into that position by which he would be compelled to pay the money whether he owed it or not. In regard to the question of damages, he pointed out that there was no such thing as sentimental damages. On plaintiff's own showing Kubelik's tour through Australia produced that amount which would have only given plaintiff as his share of the proceeds a very small sum indeed, if any at all—and this was the amount to be awarded as damages. But plaintiff swore that the trip had been badly managed, and that, while the expenses should have been lighter, the receipts should have been much greater, and that the damages to be awarded him, if any were awarded, should be on that basis. Counsel proceeded to show that the tour was really a financial success, and that plaintiff's statement that the expenses were abnormally heavy was not justified. He took the total expenses of the tour, and after deducting preliminary expenses and cost of advertising, and charging only for halls, hallkeepers, cost of pianos, and wages and traveling expenses of assisting artists, there was a cost of over £1,600; and yet Mr. Görnitz said that the total expenses of the tour under his management would not have been more than some £1,600. A man whose whole case rested upon his own evidence alone should not have put a statement like that before them. Counsel went on to argue that a man who had gone to America with Kubelik, where the violinist was well known and popular, and expenses correspondingly low, where the tour was successful, and where he had received some £10,000 as his share of the expenses, and yet who was unable by want of money to settle up with Kubelik at the end of the tour, was not likely to make a greater or as great a success of the Australian tour, where conditions were different. The real question at issue lay in a nutshell: Whether at the interview which took place on February 20, 1906, at Chicago, a contract was made between Kubelik and Görnitz. One said the contract was made; the other said it was not. Counsel proceeded to review the evidence so far as it affected plaintiff's reliability, and he pointed out that plaintiff's evidence was absolutely uncorroborated. Counsel pointed particularly to the fact that Sir James Mills had not been called as a witness. Had there been any arrangement between Kubelik and Görnitz by which the latter was to manage the former's Australian tour, and had this been agreed on when they left Quebec, some word must have been spoken before Sir James Mills concerning it. But Sir James Mills was not called, and plaintiff's word went uncorroborated.

"Mr. MacGregor, in reply, asked if it was fair that plaintiff was to suffer because the defendant was not pres-

ent, and because a long delay had ensued. He pointed out that Kubelik had arranged to meet Görnitz at the Hyde Park Hotel, but instead of that he had slunk off to his castle in Bohemia, and remained there out of reach of English law during the time Görnitz had remained in England. Had he been a man of means the latter might have followed him over the Continent, and have had the case heard in London, which would have been to him 50,000 times more desirable, for all Görnitz's witnesses and papers were in London. But instead circumstances over which he had no control brought him to New Zealand, and he took the first opportunity of bringing on the case. The proof of the contract, the breach of which had ruined plaintiff, was wonderfully clear and satisfactory. There was Görnitz's own evidence, which cross-examination had not shaken, and there was the cablegram from Chicago. Counsel went on to deal at length with the evidence pointing to the existence or otherwise of a contract about an Australian tour between Görnitz and Kubelik. He referred to the fact that plaintiff was able to produce much documentary evidence suggesting the existence of a contract, whereas defendant had produced no documentary evidence of a rebutting character. Following the cablegram, preparations were pushed on rapidly for the Australian tour at considerable expense to Mr. Görnitz, who could ill afford it; and it was not until they returned to England that the contract was renounced. Against the mass of evidence which plaintiff brought in favor of his claim was only the evidence given by Kubelik and Junkermann in London—each of whom was greatly prejudiced against Görnitz. Kubelik would not hesitate to tell a lie in small matters, and his word was not to be relied upon in a case of this sort. Junkermann had declared himself Görnitz's enemy, and had sworn to crush him. Counsel went through the evidence of Kubelik and Junkermann, and pointed out many alleged untruths and contradictions. Görnitz had not spent any money in cablegrams to Australia until after he had received that handshake in Chicago, which meant the completion of the contract. And at that time (in February) Madame Kubelik's child had been born, so that it was not possible, as Junkermann had sworn, that Kubelik refused to consider a contract because his wife was expecting a baby. Men who were false in one thing would be false in all. Touching on the evidence of Kubelik as to the plaintiff's character, counsel asked. If Kubelik and Junkermann knew that Görnitz was of intemperate habits, why did they contract with him? Why did they extend the 80 concerts to 100? Did the plaintiff look like a drunkard? The jury had heard the evidence of Mr. Theomin, Mr. Phillips, and other witnesses concerning the plaintiff's good character. Unfortunately, the concerts in the United States were a failure—not because Mr. Görnitz was a drunkard, but because of the faults of Kubelik. And that tour being a failure, Kubelik expected to make up the loss by an Australian tour. It was said to be a great hardship to Kubelik to be sued in New Zealand. As a matter of fact, the plaintiff had made every effort to sue Kubelik in England, and it would have been cheaper to Görnitz if the case had come on there.

"THIRD DAY—THURSDAY.

"When the court resumed on the 16th it remained for his Honor to sum up to the jury.

"His Honor said the first thing the jury had to determine was whether, on February 20, 1906, the contract alleged in the statement of claim was entered into between the plaintiff and the defendant. It was a kind of contract which need not necessarily be in writing, so that if a final verbal contract was established then, as the defendant did not carry it out, the plaintiff was entitled to damages. The question of damages would only arise if the jury was satisfied that a final contract was entered into. His Honor referred to the earlier agreements between the parties. He also referred to the contract for the American tour. It was in pursuance of this contract that Kubelik and his party went to America. The occurrences in America relating to the conversations upon the Australasian tour were next touched upon. It was evident that on January 11, 1906, Kubelik had made up his mind to go to Australia. His secretary (Junkermann), in a letter to Görnitz said: 'Kubelik has made up his mind to go to Australia.' The tone of other correspondence of that time certainly went against the statement made by both Kubelik and Junkermann that Görnitz was at that time a man of drunken habits, because Junkermann could hardly have proposed entering into an Australasian tour with a man of intemperate habits. It was apparent from the correspondence that Junkermann, who managed Kubelik's business, wished Görnitz to join him in undertaking the tour. The jury had to decide whether the verbal contract was a final one, complete in all its terms, that Görnitz should accompany Kubelik to Australia. The terms were to be those of the American contract. It was to be regretted that the evidence of Schwabe (the accompanist) had not been obtained by either side. Schwabe was said to be an honorable man, and he was present at the interview at Chicago when, it was alleged, the verbal agreement was entered into. When the party met in San Francisco the tour of Australasia was still being discussed. It was also discussed at Denver and a list of the towns to be visited was prepared. Further, Görnitz prepared posters for the tour and incurred other expenses. His Honor referred to the evidence bearing on the journeying of the party until their arrival in London, when Kubelik departed suddenly for the Continent, reading the account of it given by Görnitz and also that of Kubelik and Junkermann. Dealing with Görnick's character, he said there was the circumstance that at San Francisco Mr. Lindsay met Görnitz and saw nothing wrong with him. At a later date Mr. Lindsay again met Görnitz and saw no suspicion of drink upon him. Other witnesses as to Görnitz's career did not say anything to show that he was a man of drunken habits. The jury had to decide whether there was something more than mere negotiations for a contract—not only that Kubelik had made up his mind to go to Australia, and intended to get Görnitz to go with him, but that on February 20, 1906, he made an absolute bargain with Görnitz complete in every respect, that Görnitz should accompany him. It was not open to either of the parties to say that any

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stipulation, however trifling, should be inserted in a written contract which had not been verbally agreed to. There was no reason why persons should not make a verbal binding contract, although they might stipulate that the conditions of that contract should be afterwards reduced to writing. The fact that parties contemplated that there should be a written contract was certainly some evidence to show that matters had not reached absolute finality, but were still in the stage of negotiation. The law as to written contracts following upon verbal negotiations was stated in *Rossiter v. Miller* by Mr. Justice Blackburn (L.R., 3 Appeal Cases, 1151), as follows: 'It is a necessary part of the plaintiff's case to show that the two parties had come to a final and complete agreement, for, if not, there was no contract. So long as they are only in negotiation either party may retract; and though the parties may have agreed on all the cardinal points of the intended contract, yet, if some particulars essential to the agreement still remain to be settled afterward, there is no contract. The parties, in such a case, are still only in negotiation. But the mere fact that the parties have expressly stipulated that there shall afterward be a formal agreement prepared, embodying the terms, which shall be signed by the parties, does not, by itself, show that they continue merely in negotiation. It is a matter to be taken into account in construing the evidence and determining whether the parties have really come to a final agreement or not. But as soon as the fact is established of the final mutual assent of the parties so that those who draw up the formal agreement have not the power to vary the terms already settled, I think the contract is completed.' That judgment stated the law very clearly. His Honor also referred to the principle on which to assess damages if the contract had been broken.

"The jury retired at 12:05 p. m., and returned at 1:25 p. m. with a verdict for the plaintiff for £1,250 damages. "Judgment was entered for the plaintiff accordingly; certificate for special jury for day and a half extra at 15 guineas; six guineas for two days and a half for second counsel; costs of interlocutory proceedings and commission to be fixed by the Registrar, if necessary."

A neighbor of ours, a portly gentleman, has been guiltless of any strenuous acts these many years. Recently his house caught fire. Volumes of smoke rolled in from the kitchen. Catching up his walking stick and clapping his hat firmly on his head, he started with firm steps for the front door. As he went through the hall he shouted lustily: "Girls! girls! Fire! Save the piano!"—Woman's Home Companion.



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"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

INTERESTING CAREER OF BLANCHE ARRAL.

A representative of THE MUSICAL COURIER spent a most delightful afternoon recently at Madame Arral's studio and was much impressed with that lady's graphic account of her career, which was both interesting and diversified. Her talents manifested themselves at an early age and she at once began study at the Bruxelles Conservatorium. At the age of ten she had become proficient in piano, voice and composition and had won prizes in each of these departments of music. At the age of thirteen she was ad-



ORDER OF OLDENBURG, NO. 102.

vised by a gypsy fortune teller of her future success and triumphs which she has now lived to see fulfilled. These triumphs have extended practically over the world, in Russia, France, Turkey, Egypt, Germany, Italy, China, Australia, Java, Honolulu, England, Belgium and Central America. In fact, she has appeared in every country and in every clime with the exception of South America.

At a very early age Madame Arral married a Russian nobleman, which led to an estrangement on both sides,

as her family did not approve of her marriage, while her husband's family were averse to his taking a wife from the professional ranks. The early death of her husband left her a widow at nineteen, and thenceforth she was compelled to embark upon the high seas of life alone. Madame Arral, however, had faith in her ability and in her art, and with her own operatic company started upon a tour. She built an opera house at Hanoë, China, and was just beginning to reap the rewards of her industry and perseverance when a typhoon destroyed everything, and she was compelled to send the company back to Paris. She was thus once more thrown upon her own resources. Not being a woman to be thwarted in her endeavor, the plucky artist began again and went from one place to another building up a universal reputation. She has been the recipient of many favors from royalty, among which are the Order of Oldenburg, No. 102, from the present Czar of Russia and the Order of Medjidii from the Khedive of Egypt. One of those most prized is a sacred cat presented to her by the King of Siam. Ten years ago she passed through New York on a tour to Central America and now after all these years of struggle and adversity she comes to us a ripened artist with a repertory of some eighty operas. Her present husband is an American, Hérold Bassett, who is also her manager.

Madame Arral has a voice of phenomenal range in that she sings from low G to E flat in alt without any indication of a break—that is, there is no evidence of a change of register as she passes from one tone to another. In fact, she has but one register, smooth, true, limpid and rich, over which she has a wonderful command. She gives herself up wholly to her art when singing and essays to interpret in such a manner that a correct idea may be transmitted to the hearer. She is an industrious and faithful disciple of her art and throws herself completely into her work. She never withholds, but invariably gives all that she has. This is one of the reasons of her great success. She believes in doing her best at all times and in all places. She says: "I do my best and the next time I try to do even better." Her aim is always to do better.

Madame Arral is an admirer of all great artists and is one of the few singers now before the public who has mastered the diaphragmatic method of voice production, the art of singing on the breath as first exploited by the famous Farenelli. Besides her vocal gifts she is a fine pianist and a composer. She is a woman of charming personality and manner, gracious and affable, while her conversation is captivating and the hours fly by too rapidly when she is relating her experiences or giving her views on art. She has climbed to the pinnacle of art through determination, work and ability, and she will make herself felt in no small manner before the season ends.

Arthur Elson's Lecture.

Arthur Elson, son of Louis C. Elson, of Boston, will give a lecture on December 1 before the Wednesday Club, of Harrisburg, Pa., on the subject of "Schools of Music, Ancient and Modern."

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MUSICAL STOCKHOLM.

STOCKHOLM, October 30, 1909.

The subscription of tickets to the Concert Society's four concerts has begun. The first takes place November 23, and is wholly devoted to Beethoven. The soloist will be Wilhelm Stenhammar, who is to play the piano concerto in G major. The soloists announced for the remaining three concerts are Mrs. Cardinostberg, soprano; Lady Hallé, violinist, and Mr. Sapellinkoff, pianist.

The annual scholarship for northern music established by W. Hansen, Copenhagen, has been given to Emil Sjögren, Swedish pianist composer.

"Symphonic singulière," by Franz Berwald, of Stockholm, will be performed at a concert at Hamburg November 6.

At the Royal Opera House, the first symphony concert by the Royal Opera Orchestra took place yesterday, with works by Mendelssohn; A minor symphony, Berlioz; two dances from "Faust," and Liszt's symphonic poem, "Tasso." The solo for the evening was played by Julius Ruthstrom, who executed brilliantly the very difficult solo part of the Sibelius concerto for violin. Mr. Ruthstrom last year was concert master at the Orchestra Society of Gothenburg. He studied several years with the dead violin king, Joseph Joachim, who predicted a great career for the young Swede. Mr. Ruthstrom lives now at Berlin, where he surely will achieve a position.

It is to be regretted that these symphony concerts are not more popular at Stockholm. The best music is played and all the musicians are exceedingly well qualified for their tasks. Whether Armas Jarnefeldt may be accompanist at a concert or conductor, he is always at his best. He cannot do any but good work. He is heartily appreciated by musical Stockholm. The King and the Dowager Duchess of Dalarne attended the concert.

Julia Culp's first concert takes place November 19, not November 4, as announced before.

John Forsell gave two completely sold out concerts at Stockholm before leaving for America.

Miss E. Osborne, a native of Minneapolis, now engaged at the Royal Opera House of Stockholm, has become a citizeness of Sweden.

Madame Charles Caline, from the Vienna Opera, is touring Denmark.

I think that all artists who would make a name for themselves ought to appreciate a mention in THE MUSICAL COURIER. This seems not to be the case with all the

artists who give concerts at Stockholm. Surely they cannot think that the representative of a musical paper will purchase tickets to every concert. Or is it the fault of the impresarios?

L. UPLING.

Augusta Ohrstrom-Renard's Anniversary.

Augusta Ohrstrom-Renard, the prima donna and vocal teacher, is celebrating this week the tenth year of her work as vocal instructor in New York and her twentieth year as



AUGUSTA OHRSTROM-RENARD.

a subscriber to THE MUSICAL COURIER. Madame Renard has trained a number of pupils now filling positions in opera, the concert stage and church choirs. Anna Case, the young soprano, engaged this season by the Metropolitan Opera House, is a pupil of Madame Renard.

Waldemar Wendland's one act lyric opera, "Das Kluge Felleisen," was given in Magdeburg recently with success.

CHARLOTTE MUSIC NOTES.

CHARLOTTE, N. C., November 12, 1909.

The choir of the First Presbyterian Church will render the "Stabat Mater" tonight at the evening service. From time to time excerpts from the "Stabat Mater" have been given, but never before has it been given in its entirety. Those composing the choir are: May Oates, contralto; Antoinette Glen, soprano; Cyril Baxtresser, tenor, and Mark Thurlow, basso, assisted by Mesdames George Adams, P. H. Williams, John Zimmerman and Misses Kate Torrence, Mary Irwin, Fannie Andrews, Messrs. H. B. Patterson and F. H. Andrews.

The Virginia-Loyd School for Voice is overrun with applications from numbers of students in this section of North Carolina and other states. Miss Loyd will give an evening from Schumann at the Auditorium in the near future.

Harry Zehm will put on "Elijah" next month at the Auditorium with a chorus of two hundred mixed voices and a local orchestra. Rehearsals have been going on for several weeks and no doubt Mr. Zehm will give an excellent interpretation to this famous old oratorio.

The Hinshaw Opera Company is booked at the Auditorium next week. This company is said to have some very excellent talent and is brought on a guarantee from Zehm, Anderson and Keesler to this city. Look out, gentlemen, about your guarantee of musical attractions for Charlotte.

Joe Craighill has a flourishing school of music in his rooms at the Y. M. C. A. Craighill is booked for a number of piano recitals in South Carolina the latter part of the present month, and will undoubtedly meet with his usual success both financially and artistically.

Most of the churches here are putting on pretentious programs for Thanksgiving services and one is apt to hear some really very good music on that particular day.

DON RICHARDSON.

Mero at Wells College.

The following telegram was received by the Henry Wolfsohn Musical Bureau after Yolanda Mero's recital at Wells College, in Aurora, N. Y., Monday evening of last week:

Mero tremendous success; many thanks for securing this great artist.

(Signed) E. K. WINKLER.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

Cable and Telegraphic Address: "Delma-Heide." }
30, RUE MARBEUF (CHAMPS-ÉLYSÉES), }
PARIS, November 1, 1909. }

At the Opera Comique the manager Mr. Carré has been able to produce a lyric-spectacle of tender charm and picturesque beauty. The late M. Jambon, sojourning a while in that romantic Basque country, sketched many scenes from nature; his sketches have been worked out by MM. Jusseaume and Bailly to fitly landscape the Pyrenean musical idyll of MM. Cain and Nougues. The plot of M. Nougues' "Chiquito" is simple. The love of a man for a maid, a brutal brother, and a sordid, implacable mother favoring a rich suitor. The gentle Panchika, believing her brother to have wounded her beloved Chiquito to the death, denounces the murderer. Eshikerra is taken prisoner in spite of his mother's efforts to save him. Like a lioness deprived of her cub, she rages against all and curses her daughter, deaf to the kindly interference of Etchemendy, her brother-in-law, who had sympathized with the lovers. Panchika, sad and lone, could not bear up against fate's hard blows, so threw herself into the sea. Fishermen rescued her and took her to the convent. But in spite of every care life flickers low, too low for even the warm lips of true love to restore. Chiquito, though so grievously wounded, had recovered and sought his love within the convent walls, and the spell of their passion was upon them. "A demain" breathes Chiquito on leaving. Ah, cruel irony of fate! Their "demain" must wait "God's instant men call years." In the twilight Panchika's soul took flight. Readers of Pierre Loti's "Ramuntcho" will readily appreciate why MM. Cain and Nougues should have thought of dedicating their work to him, for one and all must be subjugated by that fair country which makes romance possible and fires the imagination.

"And from the soul itself must there be sent
A sweet and potent voice."

Mme. Marguerite Carré impersonate Panchika with her habitual conscientious art. Indeed Director Albert Carré is to be congratulated on the efficiency and skill of all whom he has chosen to interpret MM. Cain and Nougues' "Chiquito." The four Basque dancers come specially from their own country to give the "auresku" and "fandango" still further add the note of true local color.

"Chiquito," which had its première on Saturday night, October 30, at the Paris Opéra-Comique, is founded on scenes of life in the Basque country, written in four acts by Henri Cain and the music by Jean Nougues. "Chiquito"

is the first work of Nougues produced in Paris. I learn that America was the means of causing the young composer some awkward moments earlier in the season, as several of the Comique company including Mme. Carré came near being engaged for opera across the Atlantic.

In the springtime, May or June next, the New York Metropolitan Company intend giving a short season of Italian opera at the Châtelet Theater in Paris. On the heels of this announcement comes news of a project to give during the same season a series of Russian opera performances at the Paris Grand Opéra.

At the Opéra-Comique Mme. Aline Vallandri has been given leave of absence for two months. During the month of November this artist will create the part of Eunice in "Quo Vadis" at the Gaité Paris; and in December Mme. Vallandri will represent La Reine Fiammette at Lisbon.

Elsie Playfair, the noted violinist, is achieving splendid success in her Scandinavian tournee with orchestra. She has just been heard in three concerts at Copenhagen.

Mischa Elman, the young Russian violinist, gave his first recital of the season here Saturday night at the Salle Gaveau. The program was composed of Lalo's "Symphonie

Espagnole"; two movements from the third sonata of Bach and Handel's sonata in E major; mélodie by Gluck-Wilhelmj, "Deutscher Tanz" by Dittersdorf, menuet of Beethoven and a gavotte by Gossec; "Faust" fantaisie, Wieniawski; "Ave Maria" by Schubert and Paganini's "Palpit." Percy Kahn was the able accompanist. Salle Gaveau on this occasion contained a good sized invitation audience. The management had indulged in an old-time Parisian practice of issuing more invitations than there were seats in the house and some people had to stand—among them being members of the press.

Why should invitations be sent to musical critics when no seats are reserved for them? Is it perhaps because, as a rule, they need not attend these concerts in order to write critical notices? I wonder!

Mlle. Gabrielle Grosset, the well known professor of singing, has been obliged to add a second studio and a third apartment to her home owing to the numerous applications received for lessons and rooms. Prospective pupils wishing to live in the family of Mlle. Grosset will, however, do well to apply early, as these additional rooms cannot be reserved beyond a certain time.

C. Edward Clarke, the baritone singer, is becoming busy in Paris. Sunday afternoon he was soloist at the Students' Hostel; and this week he opens the concerts for the winter at Holy Trinity Lodge. The past week Mr. Clarke was also heard at a musicale given by Mrs. Walker Buckner, when he sang Widig's song story "The Buccaneer," and read the "Spanish Duel Scene" of Max Heinrich. Another singer was Miss May Esther Petterson and Miss Mabel Lee was heard in violin solos.

From letter and newspaper reports Louisa Rieger, a former pupil of Mathilde Marchesi, is having excellent success in her home town, Kansas City (Mo.), where she has been appointed teacher of singing at the Conservatory. Miss Rieger has a brilliant voice and carried off the honors at the last public audition given by Mme. Marchesi in Paris.

Mr. Dossert has welcomed back to his studio within the past fortnight a number of former students, among whom may be mentioned two well known teachers of voice, Miss Leonard, principal of the vocal department of Wesley College Conservatory of Music, North Dakota, and Miss Alden, head of the Normal College of Music at Oswego, N. Y. Mr. Norris, whose fine baritone was heard last winter at a number of Paris musicales, will arrive this week, for another season's work with Mr. Dossert.

Francis Richter, a blind American pianist, who is studying with Henry Eames, is this week meeting with excellent success in smaller English towns. He plays the first recital of the season of the International Musical Union at the Students' Hostel November 4, and his London recital will be given on the 9th inst. Mr. Eames predicts for this pianist, as has Leschetizky, with whom he has been for a couple of seasons, a very brilliant future. Mr. Eames will be one of the lecturers in the Paris Y. M. C. A. Course this winter. His subject as announced is "The Materials of Music." His own work on "Elementary Theory



MARIE DELNA AS MARGARET IN "LE ROI D'YS."

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and Harmony" will be published before the close of the year.

One of the busiest places in Paris is the Conservatoire International d'Opéra et de Chant and the students are beginning to realize the results of thoroughness and the system with which their musical education is being carried on. There are four classes in solfège; three in diction and declamation-lyrique; three classes of ensemble; four of mise-en-scène weekly, and daily lessons in voice, besides the other branches. It goes without saying that the classes in mise-en-scène are the most interesting both to the students and their friends, for at these classes there is always an audience present. This is of special value to the students as fear, self-consciousness and the future possibility of stage fright are thus eliminated from the outset.

Performances at the Opéra this week are: Monday, "Tannhäuser"; Wednesday, "Romeo et Juliette"; Friday, "Rigoletto," "Coppelia"; Saturday, "Samson et Dalila" and the ballet "Javotte."

Opéra-Comique performances for the week will be: Monday (matinee), "Le Roi d'Ys" and "La Princesse Jaune"; (soirée), "Mireille"; Tuesday, "Chiquito" (second time); Wednesday, "Louise"; Thursday, "Chiquito"; Friday, "Le Roi d'Ys" and "La Princesse Jaune"; Saturday, "Chiquito."

Marie Delna will make her Paris re-entrée tomorrow night as La Favorita.

The tomb of Coquelin aîné, which is also a monument, will be formally handed over by his son to the Association of Dramatic Artists tomorrow. It is situated in the Home for Retired Comedians at Pont-aux-Dames, founded by the great actor.

DELMA-HEIDE.

The Joan d'Arc in the Field of Music.

In the inevitable emancipation of woman from dolls to deeds, the gods have graciously accoutred here one and there one in an impenetrable armor of greatness.

Madame Carreño saw her vision first as she sat one sultry summer day in the rose garden of her father's "hacienda" in far off Venezuela. The noise of the battling of men—the petty plottings and caving-ins of the crowd all faded, as the great Genie of Music rose before her and beckoned. Many years she followed, in strange countries and among strange people, but always, though she often wearied, did she see the nations fall before her, acclaiming her the Peerless Princess of the Piano.

Out in the front ranks she saw herself stand with the Mighty Masters, never a battle losing, victorious ever, and radiant with the joy of power to follow on and on the mysterious Spirit whose mystic might sustained her—the Joan d'Arc in the field of music.

Such was the vision of the beautiful stately maiden in the rose garden in Venezuela—and such has been the life of the glorious woman, Madame Carreño.

Otto Wymen has given his new ballad, "King Abou's Wooing," to the Allgemeiner Deutscher Musikerverein for a first performance. The work is written for male chorus, soli and orchestra.

MUSIC IN BRITISH COLUMBIA.

VICTORIA, B. C., October 23, 1909.

The Victoria Musical Society announces an attractive series of concerts, to take place in the Victoria Theater. At the first of these events Mme. Jomelli, Marie Nichols and Magdalene Worden are to be heard, on Monday night, October 25. The society proposes to bring here, also, George Hamlin, in November; Fritz Kreisler, in December, and in April the New York Symphony Orchestra. Among promoters of this influential local organization are the following, whose names will be read with interest:

Patron—His Excellency Earl Grey, Governor-General.
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Honorary Secretary—Stewart Williams.
Director and Treasurer—George Phillips.

Readers on the Pacific Coast cannot fail to appreciate the great value and the inspiring influence of THE MUSICAL COURIER. Although far away from the chief art centers, it is possible here to read of their happenings, and to see likenesses of many an artist whom good fortune has not as yet brought to these shores. Writers who have been closely identified with this wonderful journalistic enterprise, and have had its best interests at heart, must ever feel near to its unceasing development. There are bonds of sympathy and endeavor which ocean and continent cannot sever, nor years obliterate. THE MUSICAL COURIER is often enfolded in an unseen wrapper—that of confidence, gratitude and hope.

Articles in reference to artistic progress in British Columbia will be sent to THE MUSICAL COURIER regularly, the present letter being the first of a series. Forcible accounts of earlier efforts in this Province's musical history will be found in this paper's files of a few years ago. The writer was "Julian Durham," who is Mrs. Henshaw, of Vancouver.

Alice Harriman, poetess and publisher, of Seattle, paid Victoria a flying visit last week. She was delighted with Victoria's scenery, and at Goldstream was inspired to write some stanzas.

The Ladies' Musical Club, of Victoria, will hold its first concert of the season in the Carnegie Library Building, October 30, at 3.30 p. m. Mrs. J. D. Helmcken has succeeded Mrs. Frank Barnard as president, and Dorothy Day continues as the secretary of the club. Mrs. Harry Briggs follows Mrs. Herman Robertson as convener of the program committee.

Agnes Deans Cameron, the writer and lecturer, held a reception here at the residence of her brother, on the afternoon and evening of October 21. The same night Miss Cameron left for the mainland, and her subsequent journey eastward.

Among the younger pianists here is a very promising little girl, Laddie Watkins, pupil of Miss Walker. The latter

has an ideal music studio in her artistic Fort street bungalow, where flowers are always abundant.

The Ladies' Musical Club of Vancouver has accomplished a great deal during the last year or two. Mrs. Walter Coulthard is the new president, while Mrs. Charles Peter is convener of the program committee.

A special edition of the Colonist, of this city, is shortly to appear, and it is rumored that women's work will be discussed. Among contributors will be Mrs. McClure and Marguerite Evans. Mrs. R. S. Day, of the National Council of Women, is said to be deeply interested in this commendable effort of a journalistic nature.

The appearance of Mme. Jomelli is looked forward to with much interest in British Columbia's capital. Among other great artists who have aroused enthusiasm here in recent years are Calvé and Nordica. The former's Vancouver concert was a brilliant and memorable event, similar to Nordica's triumph in this city last season.

Miss Grylls, the gifted soprano, has returned to Victoria and organized a ladies' choral class, after spending the summer in England.

MAY HAMILTON.

Lerner's Triumph in New Haven.

Tina Lerner, young and beautiful, won another triumph in New Haven last month, playing the Grieg concerto with the New Haven Orchestra. Criticisms from the New Haven papers follow:

Tina Lerner, complacent, confident, gracefully modest, won our hearts immediately. The difficult Grieg concerto was played in perfect harmony with the orchestra. Her notes rang with clarity and precision, every mood was played with feeling. Her technique was perfect and we were transported to realms far distant from the theater, realms where majestic nature was doing her utmost to charm the heart and soul. We doubly realized and appreciated what a truly skilful artist and a powerful composer had done for us.—New Haven Evening Leader, October 19, 1909.

The feature of yesterday's concert was the first appearance here of Tina Lerner, whose fame as a pianist has preceded her and yesterday she lived up to all that has been proclaimed of her. First, while it has nothing to do with her art, yet counts for much behind the footlights, she has beauty of face and charm of manner. More important, however, she has supreme command of pianistic technique, clarity, absolute surety, refinement and style. In the Grieg concerto Miss Lerner gave a superb exposition of its individual charm in a purely legitimate way without the slightest straining after effect. Its many moods and varied rhythms were beautifully displayed and with them were the perception and feeling which mark the genuine artist. Magnetism is no small part of Miss Lerner's musical endowment, and she carried her audience with her to the end when the soloist was recalled again and again.—New Haven Journal Courier, October 19, 1909.

Miss Lerner is small, but her playing is astonishingly big. She has technique and to spare, and behind her technique is a brain which controls and beautifies that technique. She played the concerto in masterly fashion. It was crystal-clear in every detail. One rarely hears such sane and intelligent piano playing.—New Haven Register, October 19, 1909.

"The Nightingale of the Puszta" is the name of a new opera by Albert Matthes, produced at the Braunschweig Opera recently. Its success was moderate.

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Moscow, November 3, 1909.

More than eight years had elapsed since Tolstoi's last visit to Moscow, during which time he had lived quietly on his estate Jasnaya Polyana, some five or six hours' distance by rail from Moscow. So the astonishment of the servants of his house in Moscow may be imagined when at nine o'clock one evening at the end of September there was a ring and they saw their beloved master standing at the door. He had arrived straight from the railway station with the Countess and his daughter without having announced his arrival beforehand for fear of any stir in the town that such news might have produced. Great was the running to and fro in the house; there were no lamps ready to light, no supper or tea prepared. It was long before things settled down in the habitation.

Tolstoi laughed very much and seemed greatly amused at the general fuss, so very unlike to what he was accustomed. The pianist Goldenweiser, his great favorite, who happened to be with him, ran off and returned with a vegetarian supper for him. And then absolute quiet reigned in the house—for Leo Tolstoi was asleep.

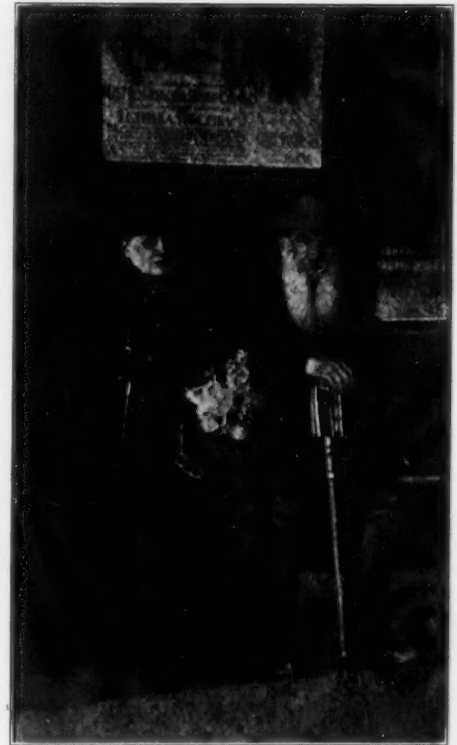
Very early in the morning Tolstoi went out for a walk. He wandered along the streets of Moscow, so familiar to him in the past and now so strange, after the years he had lived in the tranquillity of nature and the woods! People recognized him and took off their hats to him. He went up the Smith's Bridge, a street lined with

large, elegant shops, among which stands that of Julius Heinrich Zimmermann, who deals in music and pianos, violins, cellos, harps, pianolas, and the patriotic balalaika. Goldenweiser, the pianist, who was with him, insisted on entering Zimmermann's. There in the concert room they listened to many interesting pieces, reproduced by the Mignon apparatus. Tolstoi himself chose the pieces to be played, and was especially delighted to hear Chopin. The G minor ballade touched him deeply. "Oh, how nice, how delightful," whispered Tolstoi in a state of rapture. He found the invention of the pianola of great importance to the world, as it offers every one an opportunity of hearing good music, performed by famous pianists. He remarked that good music ennobles our hearts and souls.

The musical firm of Julius Heinrich Zimmermann is a Russian agency for the Steinway and Blüther pianos and for the pianola apparatus. Their stock of instruments is probably the largest in Russia, and they are well known as publishers of good music. Tolstoi's photo was taken while at Zimmermann's in the concert room. I give herewith the picture; in the center Tolstoi himself, on his right his daughter Alexandra and Gorbounow-Possadow, writer and publisher of books for children; on his left sit the pianist Goldenweiser and Tshertkow and the son of the latter.

Tolstoi remained only a few days in Moscow and then proceeded on a visit to his friend Tshertkow. As the Russian Government has forbidden Tshertkow to live on his estate in the vicinity of that of Tolstoi's, he has settled down on another of his estates about one hour by rail from Moscow. The reason of Tolstoi's leaving Jasnaya Polyana was his longing to see his friend and to have an opportunity of speaking to the man whom he calls his "soul mate." Tshertkow did everything in his power to make Tolstoi as comfortable in his house as if he were at home. The day passed for Leo Tolstoi in the same way as on his own estate. He worked, walked at the usual hours, and in the evening he listened to music, which for Tolstoi is not only a delight, but also a thing of great interest for investigation. Mrs. Linewa, a lady from Moscow, stayed a few days at Tshertkow's. She is especially interested in the native music of the country folk, and works hard at the Conservatoire for the masses

in Moscow, leading and training the choruses during the winter. In summer she goes to the country on other business, that of listening to the songs of the peasants at their work in the fields and during their leisure time. These songs are collected by means of a phonograph, and the great wealth of Russian songs becomes by this means a treasure trove for the investigation of folklore in Russia. Last summer she went to various Slavonian countries so as to hear their songs, and by comparing them with true Russian to get a better idea of the characteris-



EN ROUTE TO MOSCOW.



TOLSTOI LISTENING TO MUSIC.

tics of each nation's music. Tolstoi listened to all her accounts of her work with the greatest interest.

"You are interested in music," remarked Mrs. Linewa to Tolstoi, "and you, nevertheless, have talked and written against all productions of art. How am I to explain this?" "Oh, I wrote against art only when it was false art," he answered; "music is the form of art which never excites avidity or greediness! Composers do not gain much by their hard work, and they do not compose so much as writers do, who write on endlessly to earn as

son-in-law. Sibor is a first rate artist and draws a rich, full tone from his instrument, and when playing his passionate nature works itself up into a state of demoniac force. These two remarkable men will be known by the world and rise to great fame. Magilewski, a cellist, and a very talented pupil of the Conservatoire of Moscow, played chamber music with them. Tolstoi expressed the desire to hear the beautiful trio of Arensky, which was composed in memory of Tschaiowsky, after the death of the latter; and then Tolstoi asked for Haydn's trio with the Hungarian movement and for Beethoven's trio, opus



TOLSTOI AND THE CAMERA FIENDS.

(From a Moscow paper.)



EATING HIS VEGETARIAN MEAL.

(From a Moscow paper.)

much money as possible." Two of our well known musicians, wishing to give pleasure to Leo Tolstoi, went one Sunday to the estate of Tshertkow to play chamber music and solo pieces. They were Alex. Goldenweiser and Bor Sibor. Goldenweiser is a pianist with a fine touch in his clever and poetical performances and with a logical analysis of every piece he reproduces. He is a great favorite of Tolstoi's, who likes to listen to his admirable playing. Bor Sibor, violinist, is a pupil of the famous violin teacher, Leo Auer, at St. Petersburg, and is his

3. These three musicians did much to make the stay of Tolstoi at his friend's enjoyable, and perhaps the greatest success in the wide world could not give them the same satisfaction that they experienced on seeing how attentively they were listened to by the greatest thinker and philosopher of our day.

ELLEN VON TIDEBÖHL.

The New York newspapers say that Caruso is back and "nearly talks English." So do some of the New York newspapers, for that matter.—Albany Argus.

Texas Club Pays Artists.

The Texas Club of New York City pays the artists who sing and play at its meetings. Texas, the largest State in the Union, has many sons and daughters residing in the metropolis, and some of these are organized into a club which holds monthly meetings at the Waldorf-Astoria. Clara Driscoll Sevier is president; Mrs. Charles Dickinson Norris, vice president; Nan Bonham von Bonnerwitz, second vice president; Nan McCall Gallagher, treasurer; Lollie Cave Wilson, recording secretary; Evelyn Hailey Foote, corresponding secretary; Marguerite Peacock Gates, historian; Rollie Borden-Low, chairman of the music committee. The musicale last week was given by John Prindle Scott, whose program included a group of Old English songs and three modern songs sung in English. The old songs on Mr. Scott's list were: "Love is a Babel," "The Soldier's Tear," "Pretty Polly Oliver" and "Barbara Allen." In addition to these he sang: "The Trumpeter," by Dix; "Arcadie," by Margaret Lang, and "Once at the Angelus," by Somerville.

Those desiring information about this club are requested to write to Mrs. A. S. Foote, 302 West Seventy-ninth street. The club meets the first Tuesday afternoon of every month, at 3 o'clock.

Plainfield Music.

PLAINFIELD, N. J., November 12, 1909

One of the biggest events to take place in musical circles this month will be the appearance of Christine Miller who will be heard in a recital at the Hartridge School auditorium. Miss Miller is quite a favorite here, and the recital is being looked forward to with much interest on the part of the society folks.

At a concert given by Mrs. Victor Swain, of Highland Park, near this city, a few nights ago, Mrs. Swain introduced some of Giuseppe Aldo Randegger's music. Mrs. Swain has a highly cultivated soprano voice. At the same concert James A. Riddle sang a couple of bass solos, "Shepherd See the Horses Foaming," Hubay, and "My Ax of Steel," by Havens. He was accompanied by Anna Silzer, of New Brunswick.

The Y. M. C. A. orchestra is planning for many concerts this season. They had a most successful season last year, and for that reason look for many improvements. The orchestra expects to number forty pieces.

J. W. LYMAN.

R. E. Johnston

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PUBLISHED EVERY
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State of New York)
MARCO A. BLUMENBERG, President.
ALVIN L. SCHMIDT, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: Pegajar, New York
Telephone to all Departments
4292, 4293, 4294 Murray HillMARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF
NEW YORK, WEDNESDAY, NOVEMBER 17, 1909.
No. 1547

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JUST now New York is a town bounded by moun-
tains of musical criticism.

"NEW YORK is becoming musical," says the Lin-
coln, Neb., Sunday State Journal. The West is
observing.

WHAT'S become of the Salvation Army's siren
street songs with cornet accompaniment and bass
drum obligatos?

THERE are some persons who think that "An-
thony and Cleopatra," which opened the New Thea-
ter recently, is an opera.

FOR the Pittsburgh Post to speak of Ponchielli's
opera "La Ciroconda" is the same thing as for the
Boston Symphony Orchestra's New York house
program to announce "Max Reber's" symphonic
prologue to a tragedy.

STRADIVARIUS' secret has been discovered, accord-
ing to the Buffalo Sunday News. It seems to con-
sist of the ability to make by hand about 250,000
violins in a lifetime extending over eighty-eight
years. That would be an average of a little more
than seven and one-half violins per day.

ELGAR's symphony has been played at Sydney,
Australia, and, according to newspaper notices re-
ceived, the Antipodean critics did not seem to be
moved by any mad enthusiasm about the work. El-
gar's symphony reminds one of the Sydney scribes
of Wagner, another of "Cavalleria Rusticana," a
third of "the howls from Berlioz's 'Faust' pande-
monium," and a fourth of Richard Strauss. It
seems to us that something or other in the opus
should have reminded the commentators of Elgar.

HERE is a hint to American opera impresarios:
In d'Albert's new opera "Izeyl" (produced recently
at Hamburg) the story requires the interpreter of
the title role to appear nude! Reports are not yet
at hand from Hamburg as to whether that detail of
the plot was adhered to with strictness. But what
a chance to threaten the episode for New York and
engage the attention of Mr. Comstock, the Mayor,
the police department and the devoted daily news-
papers. The free advertising easily would outdo
all the "Sappho," "Salome" and "Mrs. Warren's"
press puffery, and a seething mob could be relied
on to storm the opera house for admission at any
price on the local première night of "Izeyl."

THE engagement of Cleofonte Campanini as gen-
eral music director of the Chicago Grand Opera
Company was announced by Andreas Dippel last
Monday, and confirms what THE MUSICAL COURIER
reported exclusively some months ago, that
Campanini was to return to this country in a po-
sition similar to the one he had occupied at the Man-
hattan Opera in New York for several seasons.
Campanini is a man unusually well fitted for the
post of chief conductor and musical head of an op-
eratic institution, and his achievements here were
of such a nature that Chicago can well look for-
ward with the most pleasurable anticipations to his
leadership of its new opera enterprise. Campa-
nini's "Salome," "Pelléas and Mélisande," "Aida"
and "Carmen" productions in New York, to men-
tion only a few, were veritable musical triumphs for
that master of the baton.

THIS issue of THE MUSICAL COURIER contains a
full report of the proceedings in a New Zealand
Court of the legal action of Hugo Goerlitz, the
manager or musical agent, versus Kubelik, the vi-
olin virtuoso. The case went against Kubelik. Mr.
Goerlitz proposes to return to Europe via America,
and may be in New York shortly. He has had some
very unpleasant experiences during his enforced
absence in the Antipodes, but the winning of this

suit enables him to re-open his former business re-
lations. An important moral victory was involved
in addition to the money question, as will be seen
on reading the details.

WITH the resumption of our popular annual win-
ter department, "What the Jury Thinks," we call
attention once more to the fact that the excerpts
quoted therein are never garbled or changed by us
to affect their meaning. MUSICAL COURIER readers
are able to convince themselves of this at any time
by comparing our extracts with the original files at
the offices of the Herald, Times, Tribune, Sun,
World, American, Press, Evening Post, and Even-
ing World, which are the only newspapers to be
used in future for our parallel column section. Do
not believe any one who tells you that our quotations
from the dailies are altered from the originals to
suit our purposes of comparison. It stands to rea-
son that were we to employ any such method, the
high educational value of "What the Jury Thinks"
would be entirely lost.

IN reading the so-called analytical pamphlets of
the New York Philharmonic Society concerts one is
struck by the advantage a writer has in the posses-
sion of a musical reference library. There is actu-
ally not one original idea or expression in those
notes on the program; the material is all data taken
from the usual works applying to the respective
compositions. And the style of compilation is so
labored, so overweighted with effort, so transparently
appropriated, that it requires more than the usual
patience to enter seriously into the perusal of the
unnecessary document, a document that contrives
to interfere with the rational consideration of the
performances. It ought to be abolished.

WHAT is the precise name of that proceeding
which prompts a local conductor of a small
"scratch" orchestra to stand at the rear of Carnegie
Hall during a Philharmonic concert intermission
and buttonhole every musical acquaintance in order
to explain how badly Mahler conducts and how
poorly his men play? Surely such action is neither
courteous nor tactful, and, coming from the source
whence it emanated, might even be considered by
reflective persons to constitute presumptuousness
and the vainglorious desire of a musical dolt to
magnify his own lack of importance through dis-
paragement of one whose superiority he admires
secretly and envies with unintentional openness.
Professional courtesy is a poor thing indeed, as
practised by some musicians in this narrow dimen-
sioned and narrow minded city of smaller New
York.

ANOTHER musical paper has been floated in this
city, and there is no reason why it should not prove
successful. The country needs—actually needs—
musical papers and the demand for them is merely
a natural increase; merely a result of greater musi-
cal activity. THE MUSICAL COURIER is printed in a
large plant associated with it, but it can, at any
time, without increasing its present facilities, easily
accommodate any new musical paper which desires
the best kind of typographical display and prompt
delivery. The facilities for printing a musical
paper in this plant arise from its printing of this
paper, and this should induce those who publish or
desire to publish musical papers to take advantage
of the press that does our printing. Every oppor-
tunity is herewith offered to those who wish to print
where this paper is printed, to examine the opera-
tions of a large up-to-date printing plant, and an
investigation will undoubtedly result in the accept-
ance of the offer by those who are really anxious
to publish a high-grade musical journal, the neces-
sity for which must be apparent after a study of
our census tables. We need many more musical
papers, and the more the better for that line of jour-
nalism.



REFLECTIONS

BY THE EDITOR.

WHENEVER any new ideas are offered to our musical audiences the Philistine is there to utter his condemnation and to expose his fatuous mental decrepitude. It took years of absolute pounding from outside sources before the New York Tribune acknowledged Richard Wagner to be a fairly acceptable composer, and no great tone poet since then has ever been able to penetrate the pachydermous system of the musical writer on that paper, although it is presumable, from his former attitudes toward Wagner, that if he should live a few years more he will gradually follow the trend, and state that Richard Strauss can do some score writing. In fact, he is already showing the white *straus*s by ending his remarks on the Boston Symphony concert of last Thursday with the suggestive hint of his approaching somersault, by stating that Mr. Fiedler sent his audience home in merry mood with a brilliant performance of Richard Strauss' musical joke, "Till Eulenspiegel."

As a matter of real, interesting contrast, I append here the gasconade on the Max Reger composition written by the Tribune critic, and the critical remarks of the New York Press writer on the same composition. A close reading will disclose that the latter understood Reger and was careful to demand another hearing, whereas the Tribune writer admits that he does not understand the work, but denounces it—exactly what he did with Wagner a quarter of a century (and less) ago.

THE TRIBUNE.

The Boston Orchestra (or its conductor, has never offended so deeply and made such abject amends as last night at the first concert for the season in Carnegie Hall. It is hard to conceive such a thing, but possibly to perform the "Symphonic Prologue to a Tragedy" (unnamed, for which the author of the work ought to be grateful), by Max Reger, is a matter of conscience with Mr. Fiedler. Perhaps he feels that it is a missionary labor that he is performing; if so he went about it last night like the fabled New England missionaries who carried with them large cargoes of rum. He compelled the audience to endure nineteen minutes of Reger, but did all he could during the greater part of the evening which remained to efface the impression by permitting the always delightful Charles Gilibert to sing three songs such as were never heard in a symphony concert in New York before. This is not said in dispraise of the songs or the singer.

"Le Tambour Major," from Ambroise Thomas' "Caid," never sounded half so welcome in all the threescore or more of times that it has enlivened the Sunday night concerts at the Metropolitan Opera House as it did last night, when it cleansed the ears and re-

THE PRESS.

It was clear, however, last night that the Boston Symphony Orchestra still is supreme in one respect, beauty of tone. This beauty is not confined to a few departments of the orchestra; the full, mellow richness of timbre is characteristic of the whole body, as if every instrument had been carefully selected to conform to one ideal.

Max Fiedler, who is in his second year as conductor of the Boston Orchestra, often has been commended for his programs, even if his style of interpretation did not always please. He deserves thanks for introducing his audience last night to Reger's "Symphonic Prologue to a Tragedy," opus 108, a finely inspired piece of music. Brahms' second symphony, for an intermediate offering, was well chosen, too, and the "Till Eulenspiegel," by Strauss, made a good ending.

But what influence injected Thomas' "Air du Caid," music absolutely out of place in a dignified symphony concert, between the Reger and Brahms works, and why were there further interruptions in the shape of Massenet's "Chanson du Diable" and Ch. Borden's "Dansons la Gigue," which songs, to accentuate the incongruity, were sung with piano accompaniment? Surely these vo-

freshed the minds of the audience that had been compelled to hear Reger's prologue. And, though Brahms' D major symphony came afterward, enough gratitude for the relief was still felt to make the song in which the devil (as he appears in Massenet's opera, "Grisélidis") rejoices in having escaped from his wife for a space and Charles Borden's "Dansons la Gigue" acceptable—even though they were sung to piano accompaniments. There were nineteen minutes of Reger despite two elisions in the prologue, one suggested by the composer and one made without his consent by Mr. Fiedler. Neither operation was heroic enough. There is a story which used to be current in newspaper offices to the effect that a copy reader serving his novitiate was told by the editor to cut down an article one-half. "Which half shall I leave?" was the innocent inquiry that followed.

If this prologue, after having been twice curtailed, had next been beheaded, then dismembered, and all of the fragments put away as things unpleasant to contemplate are generally disposed of, the revision would have been eminently satisfactory. There never was a time when an inconsequential and ugly piece of music was faulted but that somebody was promptly on hand with the warning that the innovations of Beethoven and Wagner were also damned; but the spirit of progress is as little in the fear which ordinarily prompts such utterances as it is in the hide-bound conservatism which pronounces condemnation against all real strivings. The public has gone far in accepting manner of utterances in place of ideas, but in the end it is most likely that contents will win back their own and proper place in popular appreciation. Mr. Gilibert's songs were delightful, the Brahms symphony called dignified beauty into the scheme, and Mr. Fiedler and his incomparable men sent the audience home in merry mood with a brilliant performance of Richard Strauss' musical joke, "Till Eulenspiegel." H. E. K.

cal interpolations were not pleasing to Fiedler.

To be sure, Gilibert was the soloist, and, fine artist that he is, one would forgive a multitude of incongruities only to hear him. Though not in particularly good voice, his tones being somewhat muffled and not always perfectly true to the pitch, the big Frenchman sang exquisitely. His bonhomie in the Massenet song, with its humorous setting forth of a married man's joys when free of his wife, was simply irresistible. Every word, beautifully distinct and colored with delightful roguery, seemed closely associated with the singer's round, beaming countenance. Yet, delightful as was Gilibert's performance in itself, his contributions were distinctly ill suited to the occasion.

More than one hearing of Reger's "Symphonic Prologue," which had its first performance in Europe as recently as last spring, would give a more comprehensive idea of this big composition. Yet the work is not too complex to make a distinct and most favorable impression immediately. Reger here has thrown aside some of his scholarly airs and has adopted a fervently romantic mode of utterance, not too heavily incumbered with polyphony. His style is eclectic, German rhythmical vigor and propulsive enthusiasm are mingled with Gallic refinements such as Debussy and his school favor.

One even can note a fondness for melody sung in orchestral unison, the mode of the full-blooded South. There are strong contrasts in mood, passionate outbursts, superb in their orchestral splendor, alternating with moments of idyllic repose. The instrumentation is really beautiful, opulent in cumulations of sound, rich and transparent in quieter moments. This instrumentation is not written for effect; it seems to be part of the composer's inspiration, it represents an undivided element in the flow of tone-poetry.

By all means let us hear this work again, even if it is long. With the cuts Fiedler made, from pages 22 to 35 and 71 to 85 of the orchestral score, the duration is within the compass of the average listener's patience.

The criticism we read in America is simply the record of individual impression, for criticism does not consist of impressions

only or merely, but of an explanation of the causes of the impression, and this can be given only through analysis—through a synthetic course that erects the structure as it appears and then analyzes its construction in accordance with the impression. If a critic says that it is good to curtail a work and that it should be beheaded and then dismembered and the fragments put away as unpleasant things, it shows, as it does in this Tribune instance, that the person saying this does not like the work he heard; that is all. There is no reason given for the dislike. It is simply dislike. That is, the impression made is that of dislike. Hence had the same writer liked Max Reger's remarkable prologue, the value would have been the same to the reader. It would then have simply meant that the Tribune liked the work, which would have been worse for the reputation of the work.

Now the liking of a work does not prove that the work is a work of art; neither does the dislike prove it to be art, although in some cases the dislike is direct proof that there is a great likelihood of art in the dislike, because of the disliker. That would always be the case so far as I am concerned, for after a trial of that same writer on this paper, I found that his judgment was not only awry but warped, and unfit for publication to musical thought. This very opinion, which I always entertained, is again endorsed, for he only maligns Reger; he says nothing to instruct, or to tell us about Reger's defects or shortcomings; he only denounces the work and calls it names. He is the direct evidence of a warped judgment or ignorance, a defect in the musical sense. Of course, it is not criticism.

Neither is the article in the Press criticism, because it offers no reasons for the views maintained, but the article does not consist of praise—as does the other consist of malignant denunciation; it shows what effect the Reger work had; it explains the reasons for the impression made and it proceeds to elaborate as far as possible, and humbly requests other hearings. Such is the attitude of intelligence and scholarly endeavor. The writer on the Press heard; the writer on the Tribune did not hear; neither did he hear Wagner years ago, nor does he now, after conversion, hear Wagner. He thinks he hears. Conversion is no evidence of successful aural therapeutics. His dismissal of Reger with a diatribe again proves that the original Wagnerphobia was never cured; the same deafness continues; hence abuse.

Now, then, the Press is the best of the daily paper references on Reger's work, which is called "Symphonischer Prologue zu Einem Trauerspiel"; that is, "a symphonic prologue to a tragedy," and as such it is to be considered. Hence, it is supposed to suggest, at once, a tragic treatment. The title asks us to assume the mental attitude prepared for such a suggestion and then we can proceed with our program, and this program depends upon our make-up. Each one of us has the privilege to erect the tragedy as it suits him, and each one of us will and must proceed on such a basis. Some of us will make the tragedy as we go along with Reger subjective, taking its procession from our own lives and experiences; others will treat it objectively and recount a Sophocles or Corneille or a Shakespeare episode in trag-

edy, or any that is awakened by the composition; but the title prepares us, and we may even, objectively, make our own drama.

Reger's music does the work most effectively thus far. It proceeds on the very lines of his title. To be criticised, to be treated by analysis, requires a close study of the score, a presentation of themes, their co-operation, their structural relations to one another, their utilization as material for the building of the tone poem. The impression made upon me on a first hearing was that Reger is a man of remarkable accomplishments and authority, who has ideas and has the mastery, the control, to express them with dignity and on the strength of vast learning and transcendental idealism. It is very doubtful if, outside of Beethoven and Wagner, any one had a more monumental conception of rhythmic potentiality and efficacy than Reger betrays in this powerful prologue—mind, not symphonic poem, not

we usually hear that demand, any relation to any composition unless for a purpose, and are there not many occasions when melody cannot be used—melody in the old sense? If one's conceptions of music can be made broad enough, melody is not even horizontal any more; it is both horizontal and vertical, and I can prove this. The old fashioned melodic figure or strain is now but a part of the whole harmonic fabric. What insouciance to ask for melody, as if men like Brahms, Strauss or Reger could not thrash out melody galore. Why should any one linger with melody except for a specific reason? But when we are told by a composer, "Here is an orchestral composition which is called by me a prologue, and furthermore a prologue to a tragedy," is this not, at once, an evidence of a mood, and is not that mood to be intense, profound, grave, and solemn? Of course. Then we accommodate ourselves and get rid of the dance, the ballad, the folksong and the rag time, do we not? Or we do not and then we are out of it completely and might as well go over to the Hotel Grenoble and take a drink, for we are out of it anyway.

The impression made by the work was very noticeable, for the audience maintained an inquiring attitude throughout its performance. The general feeling indicated a desire to hear more of Reger without delay.

Incomprehensible.

There was also the C major Brahms symphony, not as effective as it deserves to be treated, for it dragged at times and the idioms were frequently obscured; what was meant was not uttered with definite assertion; and then there was Strauss' "Till Eulenspiegel," played with the delightful abandon of performers who knew the score thoroughly. But in this program of Brahms, framed between Reger and Strauss, there were some French songs, excerpts from French opera with piano accompaniment sung with the usual mimicry of the operatic singer, who seldom knows how to behave on the concert stage. M. Gilibert was the singer, and his French diction was beyond contradiction, as we might have expected, if not from his name, at least from his tongue, and it was all so strange. Who sandwiched this incongruity into this program? It was so dastardly inartistic, so uncommonly outrageous, unheard of, although heard. We were taken to a Paris music hall in a jiffy (sorry we had no

automobile to rush away at each of the vocal intervals). And then, to make it worse, the audience seemed to like it and it forced us to conclude that, if an audience can stand such a dose, its approval of Reger and Brahms amounts to as much as its approval of the French songs and arias at such a symphony concert. It would have been acceptable in our usual Damrosch orchestral concerts, but for any organization such as the Boston Symphony to go on record with such an indigestible menu seemed incomprehensible.

The concert to which all this refers took place at Carnegie Hall on Thursday evening, November 11—this for the purpose of record, and was given by the Boston Symphony Orchestra.

Rachmaninoff.

There is an infinite supply of folksong in that gigantic Russian land, where, under one head,



Photo by Davis & Eekemeyer, New York.

BUST OF RICHARD HOFFMAN, COMPOSER-PIANIST.

Who died recently in this city, was born in Manchester, England, May 24, 1831. He studied with his father, with Leopold de Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg and Liszt. Came to New York in 1847. Accompanied Jenny Lind on her tours here, and played with Gottschalk and Von Bülow. Hoffman published about 150 compositions. The bust is by his daughter, Malvina Hoffman.

tragic overture—in this prologue to a tragedy. The dynamic energy is immense, positively stunning, and the masterly manner in which he hurls groups, masses of tone, one upon the other, and then consistently with a purpose sweeps them aside to introduce new and fresh impulses, places him at once at the pinnacle of the art today with just a very few other living tone poets and musical powers. His orchestral treatment is, of course, an exhibition of plenary skill and he is saturated with all the available means for applying orchestral effects, naturally.

The usual demand is made for melody; "he has no gift for melody." Who wants melody in a prologue to a tragedy? Do we want the Italian melodies of the "Rigoletto" tragedy or the "Trovatore" tragedy to continue with more or less modernity, or do we want any melody? Do we today need melody? Has melody, in the sense of its demand as

nearly 150,000,000 human beings are reported periodically to be groaning, moaning, weeping, sighing and wailing, all because they want liberty or some other democratic nostrum. If they had liberty we would be supplied with hymns of freedom, marches of glory and dirges to the martyrs, but chiefly music in the major, instead of this solemn procession of minor modes that carry our imaginations to endless dry steppes, to hovels, to huts filled with slovenly humanity and to incarcerated victims of misgovernment, all with a long stretch of history behind it, with the Tartar face of Ivan in the perspective, snarling at Russian mankind forever.

Even the Russian National Hymn, incorporated by custom in nearly all the greater works, is a pessimistic oppilation to any one who desires to become good natured for a moment. This pall of dejection makes even the ballet music of the Russian severe and serious. As to the serious works, they are keyed down to the morose and the despondent.

Sergei Rachmaninoff is one of the long list of talented Russian composers, and his piano compositions are far ahead of most Russian piano works. He will, at a recital on Saturday next at Carnegie Hall, play a sonata, some specialties for the piano and four preludes, which are special specialties of his, and then he will enable one to secure a deeper insight into his musical nature. The program of the Boston Symphony concert on Saturday afternoon last, November 13, had him placed according to the following:

Overture, "Pierrot of the Minute"—first (and last) time—Granville Bantock.

Schumann's second symphony, the well known one in C major.

Rachmaninoff's second piano concerto.

R. Strauss's "Don Juan."

It is a grateful sensation to hear a composer worthy of consideration himself perform his work, written for the virtuoso; the measure of the work can be taken readily and the truth in it is revealed without vicarious interference. The concerto is known here by the more pretentious pianists and its merits are easily distinguished, for it is a lucid, well balanced work built on the folk lore themes and developed with fine musical instinct. Rachmaninoff shows musicianship with directness and deliberation, and there is no gainsaying his standard. It is the regulation Russo-Teutonic school, a legitimate outgrowth of artistic intimacy fostered by the Russian musician's attraction to the German musical fountain head.

He plays with a total disregard for any effect outside of the pure delivery of the message. The modesty of the artist is disclosed in every attitude, physical as well as artistic. Rachmaninoff, playing on a piano of rare tonal beauty, simply played simply, and gave no indications that there were some terrifying technical difficulties to override. They were passed over as a matter of course, representing units merely in a complete scheme. His tone is not large, not even as a singing tone, but what he does is a sane and well conceived performance and exceedingly interesting. In justice to his position in Europe and his worth there should be more virility applied to his exploitation, for his artistic eminence requires a conscientious support. Had the proper judgment been exercised, his recital at Carnegie Hall last Saturday would have drawn a large, paying audience; let us hope that this reference will call that attention to him which should have been focused upon him months ago.

Chicago Tone.

During a visit to Chicago recently I again heard the Thomas Orchestra—for the thousandth time probably, for it must be a matter of more than thirty-six years that I have been listening to it, sometimes night upon night and for months at a time. Oh, it is longer than thirty-six years back of me, for I listened to it during the summer nights at Central Park Garden and for months at the Phila-

delphia and other centennials. In all that period, associated closely as I was with the late Theodore Thomas' backers, William Steinway and Charles F. Tretbar, I never met Mr. Thomas, and I crossed the Atlantic with him once from Southampton to New York and yet did not meet him. Tretbar asked me on a number of occasions how this happened, this chasm that existed between the leader of the orchestra and one who was constantly maintaining the claims of the leader to recognition, for the work of this paper, particularly in the struggling days of Thomas, was a constant campaign in his support. I did not know the reason except that I preferred to know Thomas as a conductor and did not wish to interfere with my ideal at the time, by getting at him when he was not on the podium. We never exchanged a phrase, but he handed phrases to me by the million, phrases of a greater eloquence than any conversation.

Probably when I hear the Thomas Orchestra I am justified in having my own thoughts about it on the simple basis of progressive experience. I have heard many orchestras since first hearing the Theodore Thomas, and I have seen many men who were personal friends of Thomas who were by no means as sincere in their acts towards him as I, a stranger, was. But I think that their personal relations prevented them from being as fair in their judgment as I was towards him, without personal relations.

All this reminiscent disclosing is brought before us by the following in the Chicago Inter Ocean of November 6:

Of the remainder of the program, it is impossible to speak in such glowing terms. In fact, it was the first unsuccessfully arranged program that Mr. Stock has offered for several seasons. Its lack of sustained interest was due to the fact that the first half was devoted exclusively to compositions of Mozart. The simple beauty of that master's creations is refreshing and inspiring if taken in small doses. Its simplicity, coupled with its technical difficulties and the necessity of absolute clarity and accuracy, of nice dynamic proportions and subtly calculated tonal contrasts, makes it of exceptional value as an orchestral discipline. Possibly Mr. Stock was moved by that consideration in a large degree when he decided to play the overture to "Die Entführung aus dem Serail," the little G major serenade and the G minor symphony in one program. Certain moments in the performance suggested as much. In that event he is advised to keep such lengthy measures of orchestral discipline for the rehearsal.

Any one of the numbers would have been delightful by itself, that is if it chanced to contain no incidental solo for the concertmaster, for Mr. Kramer has been more than unfortunate on the several occasions that such tasks have fallen to him this season. But an hour of Mozart, coupled with the usual bad air that makes Orchestra Hall such a stuffy and uncomfortable place, reduced the audience to a state of somnolence that nearly approached coma. Even the dullness that overcame one after the first thirty minutes could not make one oblivious to certain orchestral shortcomings that prevailed throughout the Mozart numbers. With these the violins were chiefly concerned. There were those unfortunate disagreements as to the pitch and the precise instant of the conductor's beat that Mozart's clarity and simplicity can least afford. The first movement of the symphony exhibited most of these faults, though there were moments in all the Mozart works when one wished for greater precision from the strings in all sections but the celli and bassi.

Thus far at least the very surprising attack which the editor of THE MUSICAL COURIER this week directs at the Thomas Orchestra finds indorsement in fact, though how THE MUSICAL COURIER discovered it from last week's program is a puzzle. Mr. Blumenberg is right in his analysis of the string section of the orchestra. He is right in his unstinted praise for the woodwinds and brasses. But what does he mean when he talks so wisely about orchestral tone? I doubt if he can tell us himself. Furthermore, in all massed effects the Thomas Orchestra is superb. Last week's program—the one Mr. Blumenberg reviewed—was calculated to display these virtues to particular advantage, in fact, did so display them. One only discovers the shortcomings of the orchestra when the strings are called upon to

play a simple classic, and in what orchestra does one find a perfect string section? One should first of all remember that the brass and woodwind players are, properly considered, soloists. There are only some twenty of them as opposed to sixty string players, and it is perfectly obvious that all of these string players cannot be artists of the highest attainments, else they would not be playing in orchestra.

There is an abundance of good material in the string section of the Thomas Orchestra. But it obviously needs to play more Mozart. Mr. Stock has often expressed himself as believing Mozart to be the most difficult of all masters and yesterday's program suggests that he is fully alive to the value of this music as a discipline in ensemble. Also the orchestra management is aware that the men are in need of better instruments, as THE MUSICAL COURIER suggested. All that will come in time. Until then we suppose that Mr. Blumenberg will continue to exhibit much abstruse wisdom as to the character and interpretative value of orchestral tone, that is in the event that he hears our orchestra often, something devoutly to be hoped for, since it would inevitably enlarge Mr. Blumenberg's musical experience and possibly add greater definiteness to his always facile pen.

GLENN DILLARD GUNN.

Glenn Dillard Gunn seems to anticipate what I might reply to him by stating it himself; he explains what I affirm. He says the brass and wind players are really soloists and that the strings—all of them—are obviously not soloists. (Obviously, is very good.) That is what I claimed in effect, and Mr. Gunn now, very canonically, elaborates it. In fact, Mr. Gunn rifles my magazine steals my powder, as it were, and then goes off like a shot into the question of orchestral tone, accusing me of abstruse wisdom as to the character and interpretative value of orchestral tone.

Oh, no. It is not a question of the interpretative value of orchestral tone, because that implies its possession. You cannot interpret unless you have the medium, and I said that that medium was not there. The question then resolves itself into what I mean when I talk "so wisely about orchestral tone." I do not. I only stated that the Chicago Orchestra did not have it, and Mr. Glenn explains why it cannot have it. Well, if I say the orchestra is in need of that quality—orchestral tone—and Mr. Gunn proves how it is that the orchestra cannot have it, I must be at least as right as Mr. Gunn proves me to be, right as far as he goes. Then we are both right.

Certainly, I can explain what is meant by orchestral tone. Mr. Gunn tells us why there is none in Chicago; well, then, he must also be as wise on the subject as I am, if not wiser. Then, certainly, he does not need my explanation. Neither do others need it now that he has shown its impossibility through the structural weakness of the Chicago composition known as the Thomas Orchestra.

Mr. Kramer's tone seemed to me unsympathetic; Mr. Gunn goes further than I did in the case of Concertmaster Kramer, who, no doubt, is a thorough orchestral fiddle player, but whose tone is an interference within the violin body of tone. Mr. Gunn says that the management of the orchestra is aware that better instruments are needed. One can make money by betting that they are needed. Then why go into any abstruse definition of orchestral tone until the better instruments are at hand to provide tone first—even before orchestral tone comes to its own in Chicago? Mr. Gunn claims that more precision is wished for in the strings except celli and bassi; well, why then discuss such an abstruse question as orchestral tone when the precision in the strings has not been sufficiently attained to call for the later and more profound matter of orchestral tone? Orchestral tone discussion is out of all reason until, first and foremost, the proper orchestral material has been collected and drilled into such technical precision as to call for the next advance—an esthetic advance, having within it the matter of orchestral tone. Let us first all pull together to get the practical affairs of the Chicago Theodore Thom-

as Orchestra into contour, into, what may be called, morphological trim.

After the reform—an actually essential reform—has been successfully attained, we will quickly get at the tone.

Local Prejudice.

The hindrance to reform in this instance—one of tens of thousands of instances in all directions—is the local prejudice, which in this very case in Chicago recently brought about the decapitation of the music critic of the Chicago Record-Herald, because he dared to criticise, in a very guarded manner, too, the Theodore Thomas Orchestra, a conscientious, artistic act of his which should have advanced him on the paper. The critic is Mr. Delamattre, a cultured musician who, in five minutes, could drive the critic of the New York Tribune into a dozen corners (and who really should occupy this Tribune office here in New York) on any or all musical subjects, including one of the Tribune man's favorite themes, Chinese music, about which he knows more than any one else in the Tribune office.

Delamattre was dismissed for telling minor truths told by Gunn in the major scale. The forces behind the orchestra managed to influence against him, and the Record-Herald became the sufferer, for it would have made its columns still more valuable for the very reason that brought about Mr. Delamattre's dismissal, or whatever it may be called. I would call it honorable retirement.

Because an orchestra is a New York orchestra it does not necessarily make it artistic or infallible in New York, and this paper has demonstrated this by proclaiming, for years past, that New York did not possess an orchestra that was fit to play a symphony in Cheyenne or Umitillo. That this was true was shown when many eminent citizens of this overgrown village got together and organized the first body that deserves to be called by (or is entitled to) the name of Philharmonic Orchestra. We have never, outside of orchestras for opera, had a properly toned or properly balanced, regulated, rehearsed orchestra in this provincial, gossipy and inartistic town. Yet the daily paper critics have been praising these awful performances here for years—until the people finally were forced to create a real orchestra.

If I had had here, to aid me in my severe, nerve racking, distressing and heartrending struggle, two such men on the New York dailies as Gunn and Delamattre, this new Philharmonic Orchestra would have been organized before either or both of these gentlemen reached Chicago. And now, because an honest critic tells the truth, he is punished because the truth about the Theodore Thomas Orchestra must not be told. Well, if the backers of the Theodore Thomas Orchestra believe that the truth hurts or damages the orchestra they will be obliged to enjoy music as we have been enjoying it here; music misrepresented. It is a matter of choice, and they can take theirs. It is either music properly presented or music improperly presented, and by crushing out the truth they will surely get the latter, and they are intelligent enough to know that. All that local pressure against the truth can accomplish is to put ignorance, prejudice, provincialism and personalities in place of it. Those who desire such a condition are welcome; others would not exchange places with them.

The first requisite is a new management, the present official representation being out of date and not in touch with the general orchestral situation. This old management will, as is always the case in similar movements, whether in politics or churches or banking or economics, gather about it all the elements from which the prejudice can be recruited, and if these elements outnumber the progressive and wide awake interests, the Chicago Orchestra will gradually decay and its force as an educator

and an ethical magistrature will cease. That is as sure as the discovery of the North Pole by an American.

If, however, the Augean stable is cleansed and a new dispensation provided, this Chicago Orchestra, relieved of those chronic evils that have made it anæmic, will become the one vast influence for a greater artistic and ethical life than ever, for Chicago and its physical environment. And, really, this must be done, and the first step now is to stand behind the Gunns and the Delamattres and support them. They are the apostles of the orchestral truth and to put them aside, to ignore them, to reward them by punishing them for expressing the truth, means gradual decay for the Chicago Theodore Thomas Orchestra. Put this down as absolutely sure, for the orchestra is, right now, in a pathological condition requiring immediate professional treatment.

Kreisler at the New.

The first great musical artist to appear at the New Theater was Fritz Kreisler, who, on Sunday afternoon, November 14, performed in an illuminat-



THE LOGGIA OF RAFAEL IN THE VATICAN, ROME, Containing, among others, many musical allegories.

ing manner and very appropriately the Beethoven concerto as an introduction of the musical features of this house. He was not supported by Walter Damrosch and the New York Symphony Society, but rather was hampered by dragging tempi and a very harsh, angular treatment of the orchestral part of this profound composition, this first intrusion into the enlarged form of violin music. I heard Kreisler play the concerto in the spring in Paris with an orchestra—a much smaller one than Damrosch misconducted on Sunday—under the direction of Kussewitzky, and the most subtle trace, the innermost suggestion, the faintest echo of a subject, were defined properly under that conductor, whereas on Sunday Kreisler was supported physically merely, with no meaning and without the necessary artistic reciprocity. His performance must therefore be put down as miraculous, under such conditions and with such impediments as must have harassed his artistic soul. The Beethoven concerto needs no programmatical theorizing at this late day. It is a monument in the gallery of the violin literature, first, because it is cast in the heroic mold, and, next, because its finish in detail is complete. As to its substance, there is no more vital work in the repertory. The flow of musical ideas is incessant and their elevation is in such an altitude

as to make them stupendous. The slow episode at the end of the first movement is an epic, all to itself.

Kreisler played with remarkable devotion, and, having the impeccable technic, there remained nothing for the audience but to lean back and listen submissively to his dictation. The nobility of the phrasing, so essential in Beethoven, made Kreisler's reading impressive and potential.

The program devoted to the orchestral work consisted of Beethoven's "Leonora No. 2" overture and the fifth symphony. Probably Mr. Damrosch is doing his best; in fact, that is what he is doing, but when sympathy is displaced by antipathy disappointment is inevitable. The body of players is excellent orchestral material, but never does Damrosch rise to the occasion, never once does the divine spark light up the passing musical moment; never once can a thrill be evoked. It is all so angularly monotonous, so devoid of any poetic delineation or suggestion.

Careful attention betrays the fact that Mr. Damrosch does not co-operate with his men, does not give them one inspiring glance or cue, not one subconscious effect flowing from himself in an unguarded moment of inspiration. Nothing escapes Damrosch except the beat and the metronomic indication or the suspected or anticipated dynamic accent; the usual thing. If but one phrase were evoked that stood out as relief from this eternal monotony, some hope might be indulged in. But it is the same characterless, physical, machinelike and automatic beating of time, and so it promises to continue. That is not music. That is not the uplifting we need. It is rather the reverse, and worse, for it leads to a misrepresentation. Beethoven, why, that could not be Beethoven if what I heard on Sunday was meant as a declaration of his meanings or intentions. Yes, there were notes, lots of notes, many phrases, much ensemble and much the very reverse, but even had it been successful as a mere evidence of orchestral training, yet that would not mean poetry or music, nor would it mean Beethoven, without these. I suppose Mr. Damrosch is doing his best, in fact that is what he is doing, but it is the worst I have ever heard, the world over. In fact, the very first measure of the overture was a mishap, the kettledrum and balance of the orchestra failing in the synchronic touch. Too bad. New York needs other good concert orchestras besides the rejuvenated Philharmonic.

The Symphony Society Bulletin, distributed at the theater, has a reproduction of the old photograph of Walter Damrosch and his father, the old man standing and the son seated. What an ignorant photographer that must have been, a photographer lost to all ideas of the fitness of things. It is rather unjust to publish this photograph, an unusually effective advertisement, at the expense of the dead, without also, at times at least, also publishing a picture of "Dr." Frank Damrosch and his late father. The paternal affection should be continued for both sons if the memory of the father is to be respected, although the picture makes a sad impression as an advertising dodge. Mr. Damrosch should instruct the publishers of the Bulletin to save his face and not repeat the ad. No one would suspect him of being conscious of its publication, and hence he could gracefully order its suppression. The present generation does not even know who the father was of Mahler or Fiedler or Dr. Muck or Beecham or Nikisch. Fathers of conductors, even if dead, can be of no consequence to the living conductors except as advertising material, and if they choose to merge them into their professional work for such purpose, the keenness of their business instincts deserves from some the highest appreciation.

The program was repeated last night, November 16, at Carnegie Hall, with the exception of the "Leonora" overture, which was displaced by the Mozart ballet music from the "Les Petits Riens" pantomime.

BLUMENBERG.



VARIATIONS

A paper called *Every Evening*, in Wilmington, Del., has discovered orchestral music. The Philadelphia Orchestra played there not long ago, to the great delight and wonder of the local music critic. In an ecstasy he writes: "The work of the orchestra was perfect, complete harmony characterizing every movement, even to the minutest detail, and the gradual rise and fall of the volume in the various numbers was almost marvelous. Each member of the orchestra appeared to have not only a definite knowledge at all times of what he was to do, but also the exact moment at which he was to do it." This recalls Von Bülow's famous definition of piano playing: "It is an easy art; simply the ability to put the right finger on the right note at the right time." Conductor Pohlig comes in for his share of appreciation: "He is closely watched by the members, each of whom follows the director in a manner that is naturally helpful, and which accounts largely for the unanimity of the work and the harmony." No one can blame that Wilmington young man for wanting to be a music critic. It is an easy way to secure money and no prison sentence attaches to the crime. Lack of knowledge about the essentials of music should not deter any able bodied journalist from wielding the critical pen in that art. The more one knows the more one is likely to become prejudiced.

The following letter, received by "Variations," presupposes a flattering degree of knowledge on the part of its editor, which that individual really does not possess:

DEAR SIR.—Will you kindly inform me through your columns how the first movement of Chopin's "Funeral March" should be played? Should it begin piano or pianissimo, and gradually work up to the crescendo, and then diminish to a final piano, or should it begin as though cannon were firing in the bass—very loud—the melody piano, but the bass always heavy? Is the accent on the first beat of the first few measures to represent cannon firing?

I ask these questions because I recently heard this interpretation demonstrated in a musical lecture.

Yours sincerely,

JUDITH BROWN,
479 West 146th Street,
New York City.

October 29, 1909.

In the inimitably moving and soulful interpretation which the person addressed used to give of the Chopin funeral march, he was wont to start the work piano, with well marked accentuation of the dotted figure in the bass, and natural rhythmic accents on the first beat of each measure. The moments of crescendo are indicated quite clearly by the upward progressions of the theme, where the expression of grief plainly takes on a more passionate character. The melody always should be more prominent than the accompaniment—that is what melody is for. As for the cannonade, that is a matter of individual interpretation. There is nothing in the utterances of Chopin or the traditions left by his contemporaries to imply that the funeral march in question was meant as a dirge for a military corpse. The bass might with equal truth represent the tramp-

ing of mourners as the firing of a salute. By all means end the piece pianissimo if you feel so inclined, but do not do it simply because you have heard others play it that way. The funeral march was used by Chopin as a movement in his B flat minor sonata, a precedent established by Beethoven in the A flat sonata, op. 26. Henry T. Finck probably would justify the playing of the Chopin excerpt as a separate "program" composition, for he regards all sonatas as sets of detached pieces which bear no real relation to one another. If opera arias in concert—especially Wagner selections—then why not isolated sonata movements?

Chief Charles W. Cadman, of THE MUSICAL COURIER staff, Pittsburgh Reservation, was in town



Chief Cadman of Pittsburgh
Who Paid Manhattan Tribe a Visit.

last week, arranging the details for an early public talk here on Indian music, with his own illustrations at the piano and his friend Harper's singing of the Cadman Indian songs. The Chief says that he was surprised to note the truly musical inclinations of the Indian children during his long stay last summer with the Omaha tribe. The youngsters one and all listened with real joy to the phonograph and after several hearings were able to whistle or sing correctly the tunes of "My Wife's Gone to the Country, Hooray, Hooray," "Redhead" and "My Cousin Caruso"! The accompanying caricature of Chief Cadman, which makes him look like Rhadames in "Aida," was drawn by the same bold office artist who pencilled the Pepito Arriola sketch published in this column two weeks ago. The Cadman picture is true to life only inasmuch as his head really is filled with music and some of it soon is

to issue publicly in a form which will astonish the white musical natives. Note the musical ear.

Strollers on Fifth avenue were amused last week to see exhibited in the window of Maillard, the confectioner, a number of dolls dressed in operatic costumes and bearing the names of well known singers at the Metropolitan and Manhattan opera houses. Only a few cranks on spelling, however, were disconcerted over the labels attached to two of the dolls. They were: "Enrico Caruso as Rhadames," and "Mary Garden as Thias."

Alfred Calzin, the excellent pianist, sends this polite and politic protest:

NEW YORK, November 12, 1909.

DEAR SIR.—In your issue of November 10 you publish an article taken from the Berlin Continental Times, in which my name appears as "Alfred Calzin, of Detroit, Mich."

Detroit is a beautiful city—the city they say "Where life is worth living"—but I have never inhabited it and it is not my home, although anyone might be proud to hail from there.

I would be much obliged to you if you would kindly make this correction in your next issue.

Yours sincerely,

ALFRED CALZIN.

One of the Boston Opera Company's tenors, Paul Bourrillon, formerly was an expert track bicyclist and won the two mile championship of Europe at Berlin on the same day that the half mile international cup was captured there by a New Yorker, who since has taken to writing on musical topics. This simply goes to show that Bourrillon rose in the world—but the subject is too painful.

The Evening World speaks of "Brahms' second symphony in simple beauty and method." Tempora mutantur!

Here is another attack from an unseen hand:

ATLANTA, Ga., November 12, 1909.

DEAR MAKER OF "VARIATIONS."—I notice that you have taken up the subject of versatility, and endeavored to elucidate some German humor out of it by quoting a number of things that E. B. Baldwin, of Mt. Carroll, Ill., does.

Being somewhat interested in the piano trade of this country, and knowing that piano dealers are far more versatile than writers for the music press, whatever that may mean, probably you can get some information by writing to Mr. Tomber, to be found somewhere in the wilds of Georgia, who conducts a hotel, the sewing machine business, deals a little in sheet music on the side, conducts an undertaking establishment, with embalming guaranteed, carries pianos and organs, does a little insurance business (thus catching them alive and dead), and I doubt not would insure against brain storms, thus going the wind storms of Mr. Baldwin one better, and also deals in mules and gravestones.

Mr. Tomber's hotel is very cheering and uplifting to his guests, for in the front yard is found the hearse, that he uses in his undertaking business; gravestones are to be seen on the porch, or gallery as it is called in the South; coffins line each side of the walls of the hall; pianos and organs are to be found in the parlor; with a collection of talking machines in the dining room with records for the safe and personal conduct of funerals. The mules are kept in the stable, instead of with the guests in the hotel.

Mr. Tomber, himself, is one of the most cheerful individuals you ever met. He can play "Sweet Maggie May" on the reed organ, and does not hesitate, when pressed, to perform Sousa's "High School Cadet March" on the piano. He also reads THE MUSICAL COURIER EXTRA, which may interest you. The next time you pass through Georgia ask for Mr. Tomber.

Very truly yours,

A GEORGIA CRACKER.

In view of the Tolstoy matter contained in our Moscow letter of this week, it is interesting to read what William Armstrong wrote in Ainslee's Magazine for October:

"When Madame Landowska comes finally to chronicle her life, the passage on her close associations with Tolstoy and his family will be the one to hold her readers most intently. She is, perhaps, the

only one to have known the Russian through months of association as a member of his household. Of Tolstoy she gives a fresh glimpse in her description of musical nights, when she played to him from four in the afternoon until midnight, with a samovar of tea and talk between. Three pianos are in his home, and in music Tolstoy finds the one luxurious relaxation of his life, playing duets with Tancieff, of the Moscow Conservatory, or listening to Madame Landowska at the piano and harpsichord in turn. Mozart, Haydn and the earlier Beethoven works are favorites with him, but before them all Chopin stands in preference. Tolstoy's theories and practice, deep rooted though they may be, are not sufficiently strong to efface the effect of early surroundings of the taste bred with them. So the poetry, the elegance, the finish of the aristocrat of all composers make the most congenial appeal to him, though I do not doubt that he himself might stubbornly refuse to yield to this reason as the truth of it. Madame Landowska describes, as all the world knows, life at the Tolstoy home as a very simple one; but, what all the world does not know, she tells of a life far from colorless, as one would



WANDA LANDOWSKA AND HER CLAVECIN.

picture it, with music every day, and gay folk dances under the big trees, in which his eight children, his doctor and his friends—though visitors now are only those on closest intimacy—take part."

Adolf Brune, pupil of that contrapuntal marvel in Chicago, Bernhard Ziehn, has put forth two ballades for piano (through the house of F. E. C. Leuckart, Leipzig) which must be reckoned among the most significant contributions to modern piano literature since the Brahms works in the same form made their appearance. There is a tremendous temperamental sweep in these twenty-seven pages of music, and as a pupil of Ziehn, composer Brune naturally leaps all harmonic conventions with the utmost sangfroid and success. The themes are big, noble, large jointed, and they stride boldly and most of the time heroically. The piano idiom is lucidly clear even while it makes copious use of all the modern virtuoso contrivances. No morbidity and no unhealthy rumination sound out of the Brune music. It has an elemental freshness that acts like a whiff of outdoor Nature. However, the breeze is not a zephyr laden with the sweetish perfume of honeysuckle; rather it is a puff pungent, bracing, smacking of vast ocean distances and of salt—Attic salt, if you like. Any pianist who plays the Brune ballades will do a fine thing for the cause of American music and incidentally for himself also, as the pieces are sure to win the approbation of the discerning.

Fair, fat, spectacled and big mustached, it needed not his guttural tones and Teutonic accent to acquaint

the hotel manager that the new arrival owed allegiance to Europe's Inexhaustible Surprise Packet, the Kaiser.

"Vrom Potsdammerburg I vas come, sir," announced the newcomer.

"A very fine place, sir," returned the manager, politely.

"Der vas a petter."

"Yes? Berlin?"

"Nein. Ohm."

"Ohm? In—er—Germany, of course?"

"Donner und blitzen, nein! In England. In dis country."

"Ohm?" said the manager, thoughtfully.

"Ya," growled the German. "I vas come from Potsdammerburg to see Ohm. Der vas no blace like Ohm. I vas at der concert in Berlin, und I hear der great English soprano sing dot der vas no blace like Ohm, und all der Engleesh beebles in der concert gry like der leedle babies. Dot must be der vunderful blace, Ohm, to make der English beebles gry, und I dell mineself dot I vill go und see dis Ohm vot der vas no blace like. Now, sir, vich der vay to Ohm?"—London Opinion.

Julius Francke, the manager, had an interesting caller the other day. The name the lady sent in was "Miss Anil Deer, California Canary." The original card has been sent to "Variations" to prove that Mr. Francke is no mere jester. Our office boy marked the pasteboard "Exhibit No. 7003" and placed it in the archives with the rest of the Musical Curio Collection.

"Bill" Geppert, editor of THE MUSICAL COURIER EXTRA, boasts publicly and shamelessly that he never goes to an opera performance. "Why should I," he queries, "when I never hear opera visitors talk about anything else except the things they didn't like? I prefer to go to places where I am likely to find something I do like. Whenever I listen to two persons discussing opera they are arguing. I have known friendships of many years' standing to be rent asunder because A and B could not agree on the merits of a certain soprano's cavatina or a tenor's mezza voce. Murder will result some day from the same cause. I take no such chances with my own friends. They can't argue opera with me, for I make it a point to read nothing about it in the newspapers. Whenever callers at my home in the country begin the dread subject, I hasten to the hennery and admire the coloratura of our prize rooster's vocal solos, and the portamento technic with which the champion hen breaks the Ossining egg records. In Cincinnati I used to belong to a Society for the Suppression of Music. Our seal consisted of a raised arm, clutching an axe, and with it destroying an intermingled heap of pianos, violins, cornets, cellos, flutes, mandolins and similar implements. I am thinking of starting the same sort of an organization in New York." Poor "Bill"! He is only a business man. Some years ago he had the audacity to ask one of the most aristocratic members of THE MUSICAL COURIER staff: "Say, did Beethoven pay you anything for that picture of him you had in your issue last week?" In the art or musical end of this company's publication plant, "Bill" is regarded as a pessimist, soured by his early experiences in managing a musical conservatory and financing classical concerts at Atlanta. Ever since, that town has regarded him as a golden hearted philanthropist.

The recent paragraph in this column about Gelett Burgess' book was guilty of a very small oversight. It merely forgot to mention the name of the work! The author calls his sparkling volume "Lady Mechant"—and by the way, the third part of the novel is subtitled "The Cult of Mars" and contains this idea, which Burgess privately admits he would like to see tried:

In the circumference of the circular audience hall of the Temple of Mars was set a huge organ. Not the gaudy

mass of painted tubes to be found in the church terrestrial was this, however; its machinery shot forth pure color instead of sound. Mr. Stencil had calculated the analogy between vibrations of sound and light waves, and had constructed his scale of color to correspond with the notes of the staff. The keys of his instrument touched, there flashed forth upon a black screen rays of colored light, in solo or chord, varying as music varies in tone, from hue to hue. Waves of tender green burned into red, blues and purples melted into orange and yellow with soft gradations or triumphant metamorphoses. Lights flickered like driftwood fires, violet, rose and opal, and swept in waves to the more virile tones of the spectrum. Through smoky harmonies of brown broke melodies of heliotrope and pink. Minor nuances in gray and mauve changed into major exultant combinations of primary color. The effect was as inspiring and superb as a summer sunset. It was Heaven grown visible, the glory of the Lord made manifest. And such, said Phryko, was Martian music.

In a West Side apartment uptown there resides a young gentleman who confesses that he intends to become a professional music critic. His people own a pianola and on it he played Strauss' "Till Eulenspiegel" ceaselessly all of one day last week. It should be pointed out to the misguided youth that he is starting out wrongly. Real music critics always begin by hating Strauss and closing their ears to him all they possibly can.

DEAR MR. LIEBLING.—Campbell-Tipton's "Sonata Heroic" has the signature of four sharps at the beginning and of five flats at the end. What is the answer?

Very truly yours,

OSCAR HATCH HAWLEY.

Answer: It is a "Sonata-Heroic."

The wonderful "Gioconda" ballet last Monday evening at the Metropolitan incited a very old lobbyist to reminiscences about operatic dancing in this town's earlier days. "One of the most characteristic comments I ever heard on the art of ballet," said he, "was made by Lester Wallack, the ideal actor of his period in society drama. He never was fond of the ballet. One day I asked him why. 'Because,' he replied, 'while I can comprehend people singing their joys, I am hanged if I can understand their dancing their griefs.'"

If there is anything in this world more nearly approaching vocal perfection than Caruso's singing of the "Cielo" aria in the second act of "La Gioconda," then it has been hidden most carefully from the opera going audiences of this mundane sphere.

How much happy music in "La Gioconda" and what an unhappy plot. Truly the modern composers do these things more consistently.

"How do women dress for grand opera at the North Pole?"

"In their skins, of course."

Feel electricity in the atmosphere? That's Toscanini at work.

Mon ami Massenet!

LEONARD LIEBLING.

If one considers the columns of this paper, an estimate may be gathered of the formidable nature of the present season in its very beginning. Opera in New York at three houses, light opera at several others, orchestral concerts and recitals innumerable; opera in Philadelphia at two houses, opera in Boston, orchestral concerts in a dozen cities, recitals and concerts by the hundreds every week from Bangor to San Francisco and Los Angeles. It is an unprecedented season even now, and means that millions will be paid by the people for music during the next six months, when the season will close with great tonal festivals by the dozens in various sections of the country.

ENTER Opera Comique (smiling)!

PEPITO ARRIOLA'S PRESS SUCCESS.

The New York newspaper success of Pepito Arriola, the prodigious boy pianist, was tremendous, and has rarely been duplicated here by artists of long standing reputation and of full maturity in age. The New York Tribune tells that at three and a half years of age Pepito, without having had a bit of instruction, played classical music on the piano, and at four and a half, played any air which he heard, harmonized it, "putting in an accompaniment and introducing variations in different keys." In the Tribune, too, we read also that Pepito throws into his notes "now a sigh of tender melancholy, now a burst of passion, now a vein of reverie," and that he has "wonderful digital dexterity." The Tribune reminds its readers that the child is called "the reincarnation of Mozart."

The Times speaks of the "demonstration of admiration and wonder," and the "interesting musical traits" in the lad's playing of Chopin.

The Press exclaims: "No one who listened to him could help wondering at the talent that produced such proficiency in one of his years. Little Pepito unquestionably is a remarkable boy, perhaps the most remarkable piano prodigy heard here since the first appearance of Josef Hofmann. His style of playing is quite different, however, from that of his predecessor. He shows more qualities that are essentially musical, such as quality of touch and manner of phrasing. * * * He plays as one might imagine the infant Mozart to have played. * * * Beethoven's sonata, op. 53, was accomplished with true musical distinction. * * * Although he seems rather frail and his slight frame does not permit wonders of muscular prowess, Pepito has a fine technical equipment. * * * He commands a variety of shading quite astonishing in one so young. His pianissimo is delicious; and he manages the pedals, raised high because of his short legs, in a way that many older pianists could well afford to copy. * * * Surely, he shows already fine musical taste and an extraordinarily well developed sense of nuance."

The Herald reports that "the audience marveled at the boy pianist," that "he plays Beethoven, Chopin, Schumann and Liszt with wonderful strength and agility," that "it was nothing short of marvelous to hear him," that "he has amazingly fleet fingers and surprisingly strong wrists, and he delighted his hearers."

Reginald de Koven, in the World, pens this tribute: "As a rule, I detest prodigious infants and infant prodigies, but when such a one comes along who suggests the theory of reincarnation as plausible by a performance of a work like Beethoven's sonata, op. 53, so considered and so full of artistic appreciation that it could not have been dinned into an ordinary boy, however merely clever, why, that is different. When to this is added an interpretation of a Chopin group, B major nocturne, four preludes and A flat polonaise with decided color and temperament, anything but childlike or immature, one is ready to forget the prodigy and concede the artist, even if undeveloped. * * * There is little tentative in Master Arriola's playing, neither is there any hint of cheap sensation. It is not the rote lesson of an immature mind, but the individual expression of a possible artistic intelligence. His technic is brilliant, clean and clear, with a markedly good use of the left hand, and he plays with an evident sense of contrast and proportion. His pedaling, too, is most intelligent. Real virtuosity was displayed in a number like the Liszt rhapsody, which closed the program. * * * The playing of this winsome wee laddie won the audience at once, and he was obliged to respond to several encores."

The Staats Zeitung critic decides that "it was soon evident we were in the presence of a phenomenon. An absolutely individual genius for piano playing! It skirts the wonderful, to note the strength unfolded by the small hands, and the precision and energy with which his hand, arm and

shoulder joints operate in ensemble. The agility of the fingers also is astonishing. A true jeu perlé, a showery cascade of virtuosos passages, especially runs. Added to this, is the most remarkable physical endurance! * * * The Beethoven sonata came forth with beauty of tone and fine polish, and with well chosen but not coquettish shadings. * * * The bursts of strength in the sixth rhapsody of Liszt would have led one to suppose that a man were performing, had the boy not been visible. * * * In the brilliant numbers he has real bravura. * * * Highly remarkable, too, is his fine sense for the rhythm, recognized as the true test of real talent. * * * In the preludes he exhibited a well regulated rubato."

The Evening World agrees that "it was marvelous," that "the boy made an astonishing feat of Liszt's sixth rhapsody," and that "the audience was selfish enough to exact from the lad six extra numbers."

The Evening Telegram has this enthusiastic and amusing account: "The recital was finished before tea time, but immediately it was over two-thirds of the audience made a rush toward the stage and crowded so thickly together that small heeled boots almost stepped on small toed boots while they applauded Pepito Arriola. With childish gratitude he played more. When he finished the applause continued, and he came forth again and again. At last, after it would seem that the hearts which he had vanquished would have a little mercy on him, he left the cloak room and, walking to the front of the stage, piped forth bravely in his boyish treble: 'That's all I know.' They wouldn't let him go even then. The women folks continued to split gloves and insist that he was not only a dear but four or five times a dear, and then some more. The janitor stood it as long as he could. 'There's another show here tonight,' he said; 'give the b'y a chance.'"

MONTREAL MUSICAL EVENTS.

MONTREAL, November 12, 1909.

The concert given by Sembrich in the Arena on Friday evening last was a sore disappointment to the local management, the Arena being half empty. The fault, however, is not of the management, for she was well advertised, but owing to these prima donnas demanding a big price, the concert must take place in a certain hall which has no proper acoustics, and the music loving public will not support it. Another drawback is the programs the prima donnas usually give, composed of two or three operatic arias and a few songs on the side, which is of no educational or musical value. If these prima donnas want to give recitals they should follow the example and give such programs as Schumann-Heink, Galski and Tilly Koenen—then they will receive liberal patronage, but not otherwise. Francis Rogers, who assisted Sembrich (and who has made a name for himself, not through the press agents, but through his artistic ability), sang songs by Luckstone, Cowen, Rubinstein, magnificently, and was compelled to give an encore. Frank la Forge, who made his appearance in a triple capacity—that is pianist, composer and accompanist—scored a well deserved success in each of them. His songs were received with marked appreciation by the audience; after his performance of the two selections by Chopin and Boethe he was called out several times before the audience, and had to respond to an encore, while his accompaniment was all that could be desired. Mr. La Forge should give us another call with a recital of his own.

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The Beethoven Trio gave its second concert of the series in the New Windsor Hall on Monday evening last. The program included Sinding's trio, op. 23, D major; a sonata for piano and cello, op. 40, Boellman; a caprice for violin, Guiraud, and Smetana's trio, op. 15, in G minor. The organization again distinguished itself, performing both trios with an excellent ensemble, authority and complete understanding, and were called out before the audience several times. The performance of the sonata by Mr. Dubois and Madame Froehlich was accomplished with a degree of smoothness and finish that was highly commendable; indeed, the writer never heard these two artists playing before with such a musicianship and abandon as they did on this occasion. Mr. Chamberland, who was the soloist, played a caprice rather too fast, but it was the kind of violin playing that must please his teacher, Mr. De Seve, who was in the audience. He was called out for an encore, which he played far superior than the original number. The audience was, as usual, large and enthusi-

astic. The next concert by the Beethoven Trio will take place December 6.

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Laura Walker, who recently returned from Europe, gave a piano recital in the Art Gallery on Wednesday evening last, and pleased her friends and admirers.

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Janet Duff, a contralto who hails from some part of Scotland, gave a novel entertainment in the New Windsor Hall on Thursday evening last. Miss Duff's program included "Song Pictures," and also Greek dances, that is, dances to the accompaniment of classical music, which was furnished by a string orchestra conducted by Mr. Blair. The entertainment was indeed interesting as well as enjoyable.

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The National Opera Company, which gave grand opera performances in your city at the Academy of Music, is giving a week of grand opera here, at the Princess Theater, with the following repertory: "Aida," "Trovatore," "La Traviata," "Carmen," "Rigoletto," "Cavalleria Rusticana," "Pagliacci" and "Lucia di Lammermoor." Owing to other entertainments, the writer attended but one performance, that of "Lucia," Madame Zavaschi in the title role. Her voice is not very large, but it is of a most beautiful quality, with a splendid technic, and her performance indeed was most dignified. Her staccato passages in the "Mad Scene" was a remarkable bit of vocalization. According to the papers she again scored a triumph as Violetta Wednesday night. The rest of the cast did fairly well, and the chorus and orchestra, under the baton of Mr. Angelini, did some good work. The attendance so far has been very favorable. Considering that Sembrich demanded \$2.50 a seat in the Arena, which has a capacity of 4,000, the organization should have asked \$5 a seat in the Princess, which has a capacity of only 2,000, but such was not the case, as the best seat in the house was \$1.50, and the audiences get more than their money's worth.

HARRY B. COHN.

Bispham Thrills the South.

In the South, where David Bispham has been filling engagements the past fortnight, the baritone's all-English programs and his recitations to musical settings have been received with the same enthusiasm that has marked their reception in the North and Middle West. Particularly has "The Raven," which last year took its place among the most popular of Mr. Bispham's offerings, been warmly applauded. "David Bispham set a standard of excellence that will be difficult to excel," declared the Memphis Scimitar. "His dramatic interpretation of certain numbers showed him to be an actor of no ordinary ability, and if there was anything which vied with the rare beauty and clearness of his voice, it was his skill in bringing out the true meaning of the words of his selections. The program was a choice one, sung entirely in English, and his articulation was wonderfully clear cut and plain, a thing more rare than it should be, even among professed artists."

The Memphis Commercial Appeal commented upon the performance as follows:

The first of the season's artists' concerts, under the auspices of the Beethoven Club, was enjoyed yesterday afternoon at the Bijou Theater. The singer was David Bispham. Criticism of him is unnecessary, for his place in the foremost ranks was won long ago. He is a singer of noble methods and aims, and his program yesterday was well calculated to display both his versatility in this respect and the sweetness of his voice. His audience was in thorough sympathy with him from the first notes of the opening number, "O Ruddier than the Cherry," to the last song on the program, Gilbert's odd and stirring "Fish Wharf Rhapsody," and ended with the recitation of Poe's famous poem, "The Raven." This was given with such force and depth of feeling that the audience was fairly carried away with enthusiasm. Indeed, throughout the program Mr. Bispham received unstinted applause, which, coming as it did from members of the leading musical club of the city and other music lovers, proved conclusively the deep impression which he made.

Beethoven Maennerchor Jubilee.

Two compositions by Emil Reyl were sung at the recent golden jubilee celebration of the Beethoven Maennerchor, of New York. A brief mention of the event was published in THE MUSICAL COURIER last Wednesday. The first of the Reyl compositions was a "Greeting to the Singers," and the second a festival hymn for male chorus and orchestra, which the composer dedicated to the society. Another work of interest was Carl Zischneid's setting for "Hermann der Befreier," written for male chorus and solos for soprano, tenor, baritone and bass. The artists assisting in the production of the Zischneid work were Lillian Blauvelt, Marcus Kellermann, Frederick Gunster and Carl Dufft. The Beethoven numbers of the evening were: Scene and aria, "Ah, perfido," sung by Madame Blauvelt; "The Vesper," sung by the male chorus (unaccompanied); andante from the fifth symphony and scherzo from the second symphony, and "Fest" overture, written by the composer in the year 1814 and entitled "Zur Namensfeier," in honor of Emperor Franz, then ruler of Austria. Mr. Reyl conducted the concert and he was heartily complimented on the success of his work.



METROPOLITAN OPERA HOUSE.

"Gloconda," November 15.

The Metropolitan Opera House opened its doors for the season on Monday evening, and as usual the event marked the formal opening of New York's fashionable winter term. Our oldest opera institution has come to be regarded as indissolubly bound up with the higher social and financial circles of this town, and it is right that such an opinion should prevail, for the association is a fact, and its recognition by the public at large means increased attendance at the performances and augmented receipts in the box office. There was a time when *THE MUSICAL COURIER* did not consider it of great importance whether the Metropolitan Opera House made money or did not, but in view of the manner in which such money is being spent by the company which controls that organization, every sincere well wisher of American musical life must perforce see the benefit which is accruing to the entire country and the musical interest being stimulated even in sections hitherto considered immune from serious enthusiasm about matters tonally artistic. *THE MUSICAL COURIER* must confess that it would also like to see symphony orchestras in all our large and medium sized cities, but that is now a matter of little time only. Perhaps some day America will be honeycombed with both, and the wider establishment of opera may help to bring about that much to be desired development.

Even the layman must be impressed with the tremendous artistic progress the Metropolitan Opera House has accomplished within the past few years. No one man is responsible for the great step forward, because it has been brought about by general conditions and is merely a part of the irresistible evolution going on all the time in this levitan and cosmopolitan community. The old repertory is practically dead at the Metropolitan, and the proof of this contention lies in the fact that Madame Sembrich had to succumb to the popular indifference regarding old time coloratura opera, and Caruso bowed to the necessity of adding the newer Italian and French lyric and dramatic roles to his repertory. The quality of the singers and conductors who now make up the Metropolitan Opera personnel need not be gone into at the present moment, but will be discussed in the reviews of the performances as the season goes on. Suffice it to say that the general average of artistic efficiency as represented by the roster of singers and leaders engaged, never has been higher than just now at the Metropolitan. What with the promised standard productions, revivals, and novelties, New York opera patrons may look forward contentedly to a season of unusual interest and significance.

THE MUSICAL COURIER has pointed out repeatedly what the extension of the Metropolitan Opera House system means to the cities outside of New York, and every musical person who knows exactly the plan of that organization, which includes series of performances this winter and next

spring in Chicago, St. Louis, Boston, Philadelphia, Baltimore and a number of "road towns"—and even a summer season in Paris, France! The adoption into the repertory of opera comique (as projected at the New Theater) completes the Metropolitan Opera's equipment for every kind of stage music, and gives New York an opera house able to do everything from Offenbach to Leoncavallo, and from Gluck to Wagner and Humperdink.

The scene at the opening last Monday night was bril-

lissant. Outside, long lines of vehicles, from antediluvian hansom cabs to the monstrous motor cars, crowded every street approach to the Opera House. It was the night of nights for the poorer Broadway pedestrians to catch glimpses of a fabled life they manage only to read, about, and it was the night of nights for the Broadway traffic policemen to handle the creeping serpentine line of wheeled chariots of all kinds that brought the favored children of fortune to one of their most cherished annual frolics.

As to the performance itself, that does not mean so much on an opening night. For obvious reasons, a familiar opera is better for inauguration purposes than a new work. "La Gioconda" was the medium of the premiere and it has been analyzed, annotated, and commented and expatiated upon a countless number of times in these columns, therefore it needs no review now.

The cast of the opening night was as follows:

La Gioconda	Destiny
Laura	Homer
Alvise	De Segurula
Cieca	Anna Meitschik
Enzo	Caruso
Barnaba	Amato
Zuane	Bégué
Un Cantore	Missiano
Isepo	Tecchi
Conductor, Toscanini.	

MANHATTAN OPERA HOUSE.

"La Traviata," Wednesday Evening, November 10.

"La Traviata" is of the period in which Verdi wrote his masterpieces and enjoys with "Il Trovatore" and "Rigoletto" the distinction of being the most popular of the great Italian's creations. It is interesting to recollect that this opera was written in a single month and when first produced in 1853 at Venice was a flat failure. Verdi wrote to a friend: "Traviata" last night made a fiasco. Is the fault mine? Time will show." And time has shown that the responsibility lies primarily with the singers. This music must be well sung; if otherwise, the result is inevitable. If popularity were the sole test, Verdi undoubtedly would be acclaimed the greatest of operatic composers. From 1850 to 1900 he practically dominated this field because he wrote melodies which the public at large liked and soon learned to love. Music being a universal language and operatic music the branch which most forcefully imposes itself upon us, we may not wonder then that Verdi's music is the best known because it has accomplished this to an astonishing degree. Since Donizetti's death in 1848 Verdi remained the only one who had the power to force his

way, so that from 1845 he dominated Italian opera. Verdi was not a composer of several styles, as many supposed from a comparison of "Aida" or "Falstaff" with "Traviata" or "Trovatore." All exhibit the same Verdian qualities, differing only in treatment. The material is developed according to the intellectual capacities of those for whom it was intended. "Traviata" is probably the greatest medium for a coloratura soprano. The music is essentially florid and therefore light of



OTTO H. KAHN.

Chairman of the Executive Committee of the Metropolitan Opera Company.

liant in the extreme and showed all the familiar features of former years. The boxes were occupied by the flower of our local wealth and fashion, the women adorned in their proverbial gorgeous raiment (the word gorgeous is peculiarly appropriate in connection with the present splendiferous styles) and begemmed with vast fortunes in diamonds and other precious ornamentation. The parquet, balconies, and lobbies were crowded with the customary sprinkling of middle class population and representative

weight, slender in structure, and most pleasant to the auditory nerve, which is what the public of sixty or seventy—aye, even twenty years ago—wanted. The early Verdi seems just a trifle antiquated in these times of ultra-modernism, but the music of that period is pre-eminently the most beloved of all and its composer enjoys the distinction of being the most admired of all composers because he has reached the hearts of the multitudes, and that counts for much. "Traviata" as a work of art is defective, illogical and incongruous. It requires some mental exertion to reconcile a victim of tuberculosis with luscious and sonorous tone production.

Madame Tetrassini as Violetta never has sung more brilliantly. Staccatos, trills, arabesques, scales, embellishments of every kind and description were executed with such ease and mastery as to create the impression that it was the simplest and easiest thing in the world to do, which, by the way, is the one and only test of an artist's greatness. It was coloratura at its dizziest heights. Madame Tetrassini's portamento is nothing short of marvelous, while her phrasing, especially in the more florid passages, is an exhibition of art in its most perfect form. As an exponent of vocal limpidity and laryngeal flexibility, she has no peer, if indeed an equal. She delivered her strains with scintillating recklessness and the large audience was kept busy bestowing its appreciation. A newcomer, John McCormack, made his premiere entree as Alfredo. The Latin races have hitherto, with but few exceptions, dominated the operatic stage. The Anglo-Saxon has not played a very conspicuous part in this department of art. The Celts have been singers from time immemorial, but have never pushed their way to the stage. It was therefore a decided novelty to listen to Mr. McCormack, free from brogue and with almost as good Italian as his associates. He has, of course, a vastly different stage manner from that of the proverbial Italian school. To see him was to know him. He had the routine stage deportment, but lacked that grace and carriage which to the French and Italian is so natural. He exhibited a seriousness and a high purpose which carried him through his ordeal with great credit. He gave a capital performance and his singing was eminently satisfactory if not unusually great. His best work was disclosed in the aria "De' miei bollenti," and in the two duets with Violetta. He showed considerable dramatic tendencies which were distinctive for their earnestness rather than for any histrionic elements. Signor Sammarco was, as usual, a competent and compelling factor. His fine art and noble voice were always in evidence, and he invested the role of Germont with great dignity through which the paternal and lovable characteristics of the man were incessantly emerging. His rendition of "Di Provenza il mar" was grandiloquent. M. Oscar Anselmi imparted an intelligent and careful reading to the score, which might have been brightened considerably had he infused more vitality and less poetic sentimentality into his work. The accompaniments were good but frequently too subdued. The ensembles were adequately set forth, especially that at the close of the third act. The introduction to this act was most charmingly played and merited the applause which was bestowed upon this young conductor. Costumes, scenery and stage management were par excellence.

"Aida," November 12.

"Aida" enjoys a distinctive popularity, not because of its great intrinsic worth, but on account of its inordinate appeal to the insatiable interest of humanity in extravagant display. It is not in Verdi's richest vein, owing to his constrained transition from the conventional Italian forms, in which he was a past master, to the somewhat labored attempt to arrive at the music drama form, for which he had no particular gift. The score is musically and the music genuinely Oriental in color, but devoid of much inspiration. For pomp and grandeur, however, it stands unrivaled, because it lends itself so readily to gorgeous stage pictures. The audience always enjoys it for this reason. The prominent factors in last Friday evening's performance were, with one exception, Signor Sammarco, not those who had been intrusted with the individual roles, but the stage direction, chorus, and orchestra. Especially beautiful and entrancing was the Nile scene with its shimmering moonlight upon the waters. The chorus did exceptionally good work and is deserving of the highest praise. Likewise, the orchestra, under M. Oscar Anselmi. His sense of propriety and nuance is particularly subtle, and he gives a thoroughly satisfactory reading of the score. Sammarco, the ideal Amonasro, was dramatically and vocally superb. He shone like a brilliant planet among a host of twinklers. M. Zenatello was inadequate in every particular. It is almost incomprehensible that an artist of his reputation could have imagined for even one moment that a performance such as that of Friday night would be acceptable. He forced his tones throughout, and in consequence they were coarse and penetrating. He seemed to have lost all sense of proportion and appeared to have forgotten how to sing. His effort to create an effect by shouting was decidedly unsuccessful. Dramatically he was hardly equal to the situation. "Celeste Aida," the most lyric aria of the opera and one that should be sung bel

canto, was utterly ruined because of the gusto and sforzando with which it was delivered. The final scene, resting upon the duet "O terre addio" for its effect, went for naught. The voices did not blend, and there was little tonal beauty in evidence. It was a very labored effort.

Madame Mazarin, a newcomer, gave evidence of being a sincere artist. She acts finely and comprehends details. Her voice is not particularly sweet, but it has carrying qualities which served her well in the big ensemble numbers. Her Nile scene was exceedingly well done, and with M. Sammarco this was the most satisfactory part, from an artistic point of view, of the entire performance. The balance of the cast was in mediocre hands, but a word of commendation must be bestowed upon Madame D'Alvarez for her painstaking and earnest endeavor with the difficult role of Amneris.

"Thais," November 13 (Matinee).

With "Herodiade," "Sapho," "Thais," "Jongleur de Notre Dame," "La Navarraise," "Werther," "Manon," and possibly "Cendrillon" and "Griselidis" New York is evidently to be served with Massenet in allopathic doses. Though "Thais" is a good example of this prolific composer's mature style its success, however, depends almost entirely upon the excellence of Mary Garden and Maurice Renaud's enactment of the principal roles. The score is barren of ideas and, with one exception, a melodious desert for Massenet in this work has endeavored to be dramatic at the expense of being lyric and with doubtful results. The one musical oasis is the "Meditation" which serves as an intermezzo. Had the composer injected more music of this caliber into his score it would have done much to enhance its value as well as to make it more enjoyable. The orchestration is the predominating feature for Massenet has a happy faculty for tone color. Miss Garden's personality and an undue sensational interest which attends her appearances, invariably attracts those who hear more with their eyes than with their ears. In "Thais" she is afforded an unusual opportunity for the display of her personal charms, captivating manner, feline grace and alluring movements in the portrayal of gross and voluptuous sensuality. Her characterization of this gorgeous courtesan is strikingly vivid. It is a pity she has not been blessed with the ability to sing, yet, in spite of this deficiency, she dominates the stage with her histrionic powers of fascination. In all her work she was magnificently supported by M. Renaud, who again brought to the part of the Thebaïd monk a lofty and powerful portrayal. His facial play is marvelous; his eyes, two blazing orbs. His anguish when he realizes that he will see Thais no more and his despair at her death were intensely impressive. The final scene is an anti-climax and approaches dangerously near to the borders of absurdity. The rising of a dying woman from her couch to engage in a lusty duet and then calmly and premeditatedly lie down again and die is beyond the powers of human comprehension or acceptance. This scene might easily be made effective by simply resorting to pantomime and permitting M. Renaud to imbue it with his own great personality. Coming after the thrilling third act this scene is awkward and flat. The orchestra was eminently potent and the music which it uttered illuminative and translucent. M. de la Fuente is a conductor who reads into the innermost depths of the score and consequently his men play *amore*. The lovely "Meditation" was exquisitely played and had to be repeated. M. Valles was unequal to his task and was completely overshadowed. The performance moved smoothly and the stage pictures were lavish.

"Lucia di Lammermoor," November 15.

Though approaching its seventy-fifth anniversary, "Lucia" still holds a prominent place in the hearts of music lovers. When its mellifluous strains are poured forth with such wondrous beauty of tone and dazzling splendor as they were last Monday evening by Madame Tetrassini, they seem to be invested with a new life and a new charm. She put to her credit a performance which for brilliancy and suavity could not be excelled. Indeed, it is doubtful if there be another who could equal it. Better or more perfect singing is impossible; more wonderful vocalism cannot be heard or done. The large audience was quick to recognize this and equally quick to acknowledge its pleasure and appreciation. At the conclusion of the mad scene it broke forth into wild enthusiasm and the duet with the flute had to be repeated. A more thrilling demonstration and token of esteem could scarcely have been possible, for it was sincere, true and spontaneous. In the sextet Tetrassini's clear, resonant tones floated out above the harmony and her final note was a marvel of beauty, richness and sonority. Madame Tetrassini is one of the very few singers who have command of the mezzo di voce. In addition, she has a marvelous breath control and faultless method which enables her to electrify her hearers with the most remarkable displays of shading and blending, not the least astonishing being the rapid change from a chest to a head tone without alteration of tonality. These are not tricks, but the very highest form of vocal art. John McCormack was a most agreeable and satisfactory Edgar. His voice was in better condition than

on his first appearance and he sang with warmth and sympathy. He phrases well and sings as if he loved it. His tones are of pleasing quality and he was warmly received. He made the final scene impressive, which, following the great mad scene, is per se sufficient to stamp him as an artist. Those who left before the conclusion of the opera missed one of its finest portions. This is a habit which should be checked, as it mars greatly the pleasure of those who want to hear. Mr. Sammarco was a dignified and polished Ashton and sang superbly. His noble tones were in evidence throughout the sextet, which, of course, had to be repeated. M. Anselmi conducted.

Last Night's Operas.

At the New Theater last night, November 16, there was a performance of "Werther." At the Manhattan Opera the season of opera comique was inaugurated with "La Fille de Madame Angot."

OH! LISTEN TO THE BAND



(From the San Francisco Bulletin.)

Cincinnati to Welcome Stokovski.

Cincinnati is agog over the first symphony concert, scheduled for Friday, November 26, and the first appearance of the new conductor, Leopold Stokovski. His merits and methods have been the subject of much talk on all sides. It is an important question, and the outcome will settle the wisdom of the policy of the directors. Certainly there are factions, for the importation of this young and comparatively unknown man could not but raise discussion, and these discussions have piqued curiosity. At times these discussions have been accompanied by considerable heat and excitement, and in consequence Leopold Stokovski is at this writing the most prominent man, musically speaking, in Cincinnati. This prominence he will either lose or retain, dependent upon the outcome of the first concert, so partisan has the question become. It is a mighty moment, this. He has been interviewed, watched, his apparent youthfulness questioned, his past looked into and his future prognosticated, and all unconscious of anything but results he has gone on in his work, winning attention, but creating discussion as well. With an organization made up of the best orchestral players to be obtained from Chicago, Boston, New York, Pittsburgh, Philadelphia, Minneapolis and St. Paul, thorough rehearsal, and the firm resolve to be himself through his orchestra, Leopold Stokovski faces the situation; what happens will be duly recorded in THE MUSICAL COURIER.

Dr. Elsenheimer's Appearances.

Dr. N. J. Elsenheimer will assist his pupil, Mildred Wild, at her recital in the Granberry Piano School, Carnegie Hall, New York, Tuesday evening, November 23. The program includes music written for two pianos. Mrs. Wild's solos will be from the works of Bach, Beethoven, Chopin, Henselt, and Weber. Mrs. Wild will also have the assistance of her husband, who is a talented cellist. Dr. Elsenheimer has been engaged for an interpretation lecture-recital in Hartford, Conn., December 1. Another lecture-recital by Dr. Elsenheimer, at the Granberry School, Saturday noon, November 20, will include MacDowell's "Sea Pieces," op. 55.

The drift of critical opinion about Mary Garden's voice seems to be that she wears some great costumes.—Exchange.

"Opera and Music" is how the New York Sunday World captions it.—New York Evening Mail.



"Aida," November 10.

After the triumphant opening of the Boston Opera House, a full report of which appeared in last week's *MUSICAL COURIER*, staid Boston settled down to enjoy its regular operatic feast as though it were something to which it had been accustomed from time immemorial. Thus proving both its adaptability and the undoubted wisdom of the old adage, that the luxury of today becomes the necessity of tomorrow.

In this way the second opera, "Aida," was ushered in on Wednesday evening. Of course the hushed expectancy of the first night was missing, but then the qualities of ensemble and setting were much improved even though the performance as a whole was rather variable. The cast was as follows:

Aida Celestina Boninsegna
Amneris Maria Claessens
A Priestess Betty Freeman
Radames Enzo Leliva
The King Francis Archambault
Amonasro George Baklanoff
Ramfis Jose Mardones
Messenger Ernesto Giaccone

Verdi's "Aida" is too well known to need detailed mention, but in following his career and development through the several operatic masterpieces he has left behind, it is interesting to note the growth of his harmonic scheme, which is of particular value in the marked dramatic power and gorgeously sensuous Oriental coloring necessary to give expression to the "story." The opera, too, makes very taxing demands on the singers, both vocally and dramatically. In part this was met by all of the cast, but most particularly by Mr. Baklanoff, who made of his Amonasro a figure of vocal and dramatic distinction—a king in all ways, despite the color of his skin.

Madame Boninsegna as Aida made her first appearance in this city, although well known in New York, where she was connected with the Metropolitan Opera Company some seasons ago.

Her performance was both strong and appealing, but it must become more individualized before it can be the great impersonation the role of Aida demands of its interpreter.

Madame Claessens made a picturesquely beautiful Amneris, who sang and acted with earnest sincerity.

Betty Freeman, a pupil of Madame de Berg-Lofgren, and one of the debutantes, made an instantaneous impression with her excellent rendering of the song of the Priestess.

Mr. Leliva was not always happily suited in his role of Radames, but as this was his first appearance in this city, it would be hardly fair to pass judgment before hearing him in a less exacting role.

Francis Archambault as the King, Jose Mardones as Ramfis and Ernesto Giaccone as the Messenger, all acquitted themselves very satisfactorily, while the chorus

had gained notably in volume and ensemble. The ballet, too, showed greater precision and unanimity in its manœuvres. Mr. Conti conducted with marked success when one considers the yet untried body of men under his baton.

"La Boheme," November 11.

Thursday evening brought with it Puccini's "La Boheme," with the following cast:

Mimi Alice Nielsen
Musetta Matilde Lewicka
Rodolfo Florencio Constantino
Marcello Raymond Boulogne
Colline Jose Mardones
Schaunard Attilio Pulcini
Alcindoro John Mogan

Miss Nielsen's Mimi realized all this from the very first. There was throughout a certain plaintive childishness in every artistically rounded phrase, a certain wistful sadness of which she herself seemed unconscious, which foreshadowed from the outset the ultimate end of her love for Rodolfo.

It was a masterly characterization and a vocal joy as well. The surety of her rhythmic utterance, the spontaneity and gentle charm of both voice and action made this Mimi a creation which will remain long with those who heard and witnessed it.

Mr. Constantino's Rodolfo was no less effective both vocally and histrionically, while he made a splendidly manly foil to the girlish appeal of Mimi. Despite his strenuous season's work, Mr. Constantino has never been heard to better advantage in this city.

Mr. Boulogne, who made his first appearance here, has a resonant voice of good quality and sang his part with spirit.

Miss Lewicka was an adorably coquettish Musetta, who did not overdraw her part even though she depicted very frankly the difference in the clay between herself and Mimi. Her singing, too, will undoubtedly become more spontaneous as she grows more accustomed to the routine of her new surroundings.

The lesser parts were all well sustained.

"Lakme," November 12.

Friday night brought "Lakmé," with the following cast:

Lakmé Lydia Lipkowska
Mallika Betty Freeman
Ellen Evelyn Parnell
Rosa Virginia Pierce
Bentson Elvira Leveroni
Gerald Paul Bourillon
Frederico Rodolfo Fornari
Nilakanta Giusto Nivette
Hagi C. Stroesco

Before the appearance of "Lakmé" Delibes was little known save as the composer of some exquisite ballet music.

But with the advent of this graceful work, and particularly the familiar "Bell" aria in it, which has become the favorite "battle horse" for all high sopranos with flexible voices, the opera and composer have become known wherever operatic music holds sway.

At the Friday night performance Miss Lipkowska, a Russian who has recently met with great success in Paris, was the bright particular star.

Her voice, a light soprano of pleasing quality and fine carrying power, was most effective in the sustained passages of her role, and her singing of the "Bell" song evoked a storm of applause. Miss Lipkowska makes her impression as much by the charm of her personal appeal as by her undoubted artistry. Her future appearances will be watched with interest by the many admirers she has already attracted in this city.

Miss Freeman, in her role of Mallika, only deepened the



Photo by E. Chickering Co., Boston.

BOSTON OPERA HOUSE.
Stage set with Nile scene from "Aida."

Benoit Luigi Tavecchia
Un Doganiere George Dunstan
Pargnol C. Stroesco

"La Boheme," the Bohemians—frankly a chapter out of the life of every man and every woman who has struggled and succeeded, struggled and failed. The sordid misery of starvation, soul need, hope deferred. Again the compensation of instantaneous friendship and all the joy which follows in its wake. Truly men and women of real flesh and blood. Puccini has lived it and embodied it in his wonderful music, as only one may who has at last wrested from fate the grudgingly given guerdon of the elusive thing we call success. Poor little Mimi, who gave all to the man she adored, died as she lived, uncomplainingly as a little child who knows of but one way, and that is to efface self and give all that is called for, both from inner "trieb" and outer demands.

very favorable impression she created on Wednesday evening. Miss Pierce, another pupil of Mme. de Berg-Lofgren, and Miss Parnell, both debutantes, acquitted themselves well as the daughters of the viceroys, while Miss Leveroni, another young singer who has already had some slight experience in Italian opera houses, aided materially in the general excellence of the ensemble. Mr. Bourrillon, a young French tenor, who sang here for the first time, created a very favorable impression by his virile acting and fine singing, while Mr. Nivette only deepened the impression he made on Monday night. Mr. Stroesco and Mr. Fornari aided materially in the general excellency of the evening's performance.

"La Bohème," November 13 (Matinee).

Saturday afternoon Puccini's "La Bohème" was repeated, with the same cast as on Thursday evening.

"Aida," November 13.

Saturday evening, the first debutante evening, brought a repetition of Verdi's "Aida," with the following cast:

Aida	Evelyn Parnell
Amneris	Elvira Leveroni
A Priestess	Bettina Freeman
Radames	Christian Hansen
The King	Francis Archambault
Amonasro	Raymond Boulogne
Ramfis	Giuseppe Perini
A Messenger	Ernesto Giaccone

As it would be a mistake to give a detailed criticism of the praiseworthy efforts of these young and still untried artists, it will be sufficient to say that all showed unmistakably that, given the time to gain the routine and practical stage experience, success will crown their efforts.

Mr. Russell's own explanation, however, of just what this opportunity means for the young American men and women will, no doubt, give a clearer idea of all that is being done for the advancement of the young men and women in this country, in Boston's beautiful temple of art, the Boston Opera House. Mr. Russell's explanation is as follows:

BOSTON OPERA SCHOOL.

HENRY RUSSELL, DIRECTOR.

The debutante nights, which will take place at the Boston Opera House every Saturday evening, are an epoch making innovation in the operatic development of America.

The young singers who have been chosen to make their first bow to the public are students of the Boston Opera School, which has for its special purpose the development of young American talent.

Its policy, however, is by no means exclusive and its doors are open to foreign as well as native ability. No amount of wealth can procure the acceptance of a student in this school unless the director is convinced that he or she possesses the qualifications which justify their admittance to the school. On the other hand, scholar ships have been provided, by some of the wealthy citizens of Boston, to both educate and maintain those aspirants who have insufficient means of their own.

In addition to the special course of education which is given to the students of the school, they have the advantage of singing with the famous artists engaged by the Boston Opera Company and they actually take part in the routine of the daily rehearsals at the Opera House, thus gaining a degree of confidence and experience which no ordinary education can give unless in active co-operation with an institution like the Boston Opera House.

It is a significant fact that the American students of opera now have an opportunity to make a debut in their own country. The American public has apparently been ignorant or incredulous of the disappointments, hardships, and perils which beset our students in European capitals. That students may now remain at home and follow their musical studies with the certainty that a debut will be conditioned solely by ability and degree of preparation, would appear indicative of a new era in our education in opera and a hopeful sign of the musical times.

Concert, November 14.

A large and appreciative audience was present at the first grand operatic concert, at which the following program was successfully presented:

Overture to The Merry Wives of Windsor.....	Nicolai
Prologue to Pagliacci.....	Leoncavallo
Mr. Boulogne.	
Vol lo Sapete O Mamma, from Cavalleria Rusticana.....	Mascagni
Madame Boninsegna.	
Romanza from Simon Boccanegra.....	Verdi
Aria, Dormiro solo, from Don Carlos.....	
Mr. Mardones.	
Overture to Tannhäuser.....	Wagner
Prelude to the music of Jeanne d'Arc.....	F. S. Converse
Oh Cieli Azzuri, from Aida.....	Verdi
Madame Boninsegna.	
Largo.....	Handel
Solo violin, Mr. Henrotte; harp, Madame Conti-Berenguer;	
organ, Mr. Lyford, with orchestra.	
Dio Possente, from Faust.....	Gounod
Mr. Boulogne.	
Hungarian march, from The Damnation of Faust.....	Berlioz

The scherzo from Chadwick's symphony in B flat will also be played.

"Lakmé," November 15.

Monday "Lakmé" was repeated, with the following cast:

Lakmé	Lydia Lipkowska
Mallika	Betty Freeman
Ellen	Evelyn Parnell
Rosa	Virginia Pierce
Bentson	Elvira Leveroni
Geraldo	Paul Bourrillon
Frederico	Rodolfo Fornari
Nilakanta	Giusto Nivette
Hagi	G. Stroesco

Throughout the week the audiences were both large and

appreciative, with the exception of Saturday night, when the Harvard-Dartmouth football game and kindred attractions perceptibly thinned the auditorium.

Harold Henry Press Notices.

Harold Henry, the young Chicago pianist, played with brilliant success in Chicago recently. Press notices follow:

His program proclaimed him an artist of broad interests and a keen observer of modern music. It sought to emphasize those tendencies and those composers that are given little or no recognition. The Cesar Franck "Choral, Prelude and Fugue" opened the program, and the fugue served to display Mr. Henry's thorough schooling in the intricate demands of contrapuntal art. The sonata was delivered with force and conviction. The first movement was animated by that rhythmic vitality and that wealth of dynamic nuance that are so eminently characteristic, and the minuet received at the hands of the pianist a spontaneous portrayal of its quiet grace and charm. The rhythmic vitality of the first movement was admirably maintained in the scherzo and finale. Most successful in the romantic group was the Brahms capriccio,



HAROLD HENRY,
Pianist, Chicago, Ill.

which was delivered with such controlled finesse of touch and with such a deep sense of tonal beauty that is very nearly attained perfection. Similar delicacy and facility lent charm to the D'Indy scherzo, and the pianist's admirable technical and tonal attainments lent a semblance of worth to the superficial "Allegro Appassionato" of Saint-Saëns.—Inter Ocean.

Mr. Henry has been heard on several previous occasions, and at the recurrence of the recitals he has demonstrated his ability to move forward along the path of progress, to seek a goal that not every artist has the patience or the skill to find. It is pleasant to be able to testify that the pianist made evident further advances in his performances last night. He has learned to look out upon a broader horizon of art. His playing has taken on a bigger sweep. Mr. Henry was heard to advantage in a group of compositions by French composers, in two works by the Norwegian writer, Christian Sinding, and in the nocturne of Grieg, played as an encore. The French pieces came first upon the program. César Franck's fine prelude, chorale and fugue were excellently played by the concert giver, who did a somewhat daring thing in opening his performance with so searching and earnest a creation. There was real charm put, also, into an unfamiliar scherzo by Vincent D'Indy. Some of the recitalist's best work was done in the concluding portion of his concert. He put brilliancy into a performance of Tausig's paraphrase of a valse by Strauss, but there was more musical interest in Sinding's "Melodie" and in the same composer's "Rhapsodie Guerrière." And Mr. Henry showed his appreciation of these pieces by playing them with enthusiasm and with a finer and more poetic quality of style. In Grieg's nocturne, too, he set forth an imaginative reading that was not a little charming to the ear.—Record Herald.

He has virility and aplomb and a technic which made his rendition of the Cesar Franck, the Alkan and the Tausig numbers the high points of his recital. Particularly must be mentioned with a measure of praise his brilliant performance of the choral and fugue of his opening number, and also the technical finish of the scherzo in the Beethoven sonata.—Examiner.

Harold Henry, the young Chicago pianist, was given an enthusiastic reception in a recital at Music Hall last night. On previous

appearances, Mr. Henry has given promise to great development, and in his good rendition of several classics last night he made the promise good.—Chicago Evening Post.

The pianist commands an excellent tone and his technic is facile. It is pleasant to recall the splendid reading of the Cesar Franck prelude, Chorale and fugue, of the Alkan technical impertinence, "The Wind," and the mechanical excellence of the Beethoven sonata, op. 31, No. 3. The Franck work was doubly grateful. Alkan's "The Wind" was a popular success of no mild hue. It is not surprising, if one can remember Mr. Henry's playing. The program ended with two numbers by Sinding—the "Melodie" and the "Rhapsodie Guerrière." The selection was fortunate, and Mr. Henry made the most of the opportunities. The pianist has gained greatly in authority since his last appearance.—Chicago Daily Tribune.

Mr. Henry is well equipped not only technically, but his interpretation is musical. His touch is clear and brilliant, and the program in itself proved the versatility of the player.—Chicago American.

Mrs. Rider-Kelsey with New York Philharmonic.

The success which Mrs. Rider-Kelsey has achieved and the eminence to which she has attained in her field of artistic activity are constantly being augmented and emphasized, until today she stands alone as America's leading concert and oratorio singer.

At the first of the series of historical concerts, instituted by Gustav Mahler for the Philharmonic Society of New York, Mrs. Rider-Kelsey sang two classic operatic arias in such inimitable manner as fully to justify the statement of Walter Damrosch, made in a letter to Mrs. Kelsey's manager after a series of concerts last season with the New York Symphony Orchestra. The letter reads: "Mrs. Rider-Kelsey is fast becoming a very great artist." That Mrs. Kelsey has perfectly fulfilled this prediction is attested by the following opinions of the New York music critics:

Among the most enjoyable features of the entertainment were a Handel aria, "Quanto Dolce," and an air from Gretry's "Céphale et Procris," which Mrs. Rider-Kelsey sang, not only with glorious beauty of voice, but with true insight into their poetic message.—Evening Post, November 11, 1909.

The unfamiliar pieces were the opera arias, and for them, as well as for the exquisite manner in which they were sung, a hearty expression of gratitude is due to Mrs. Rider-Kelsey. They were an aria cantabile from Handel's "Flavio," beginning "Quanto Dolce, quanto care," and an aria d'imitazione ("Naissantes fleurs") from Gretry's "Céphale et Procris," which Mrs. Rider-Kelsey sang in English. Both are gems, and with them the singer has made a welcome addition to the concert repertory.—New York Tribune, November 11, 1909.

The Gretry air proved to be a delightful example of its school and it afforded Mrs. Rider-Kelsey opportunity for a most agreeable display of her taste and feeling.—New York Sun, November 11, 1909.

After the suite, Mme. Rider-Kelsey, the greatest of oratorio sopranos, in the opinion of Henry Finck, sang with accompaniment of orchestra and clavier, Handel's "Quanto Dolce." She sang it with much vocal charm and simplicity of feeling. The enthusiastic applause was fully earned. Mme. Rider-Kelsey made one more appearance, singing in English a recitative and an air from Gretry's "Céphale et Procris." Beautiful music, beautifully sung.—New York Press, November 11, 1909.

Mrs. Rider-Kelsey's classic arias from Handel's buried opera, "Flavio," and from Gretry's "Céphale et Procris," were an example of artistry that no other American soprano can equal.—Evening Sun, November 11, 1909.

Mrs. Kelsey is one of the best equipped singers on the concert stage, and her work was of a very high order in an aria from "Flavio," by Handel, and a delightful recitative and air from "Céphale et Procris," by Gretry.—Evening Mail, November 11, 1909.

Handel was represented by an aria for soprano, "Quanto Dolce," from "Flavio," which was sung by Mrs. Rider-Kelsey, who also was heard in a recitative and aria from Gretry's "Céphale et Procris." Both of these are musically most charming, and furthermore, they were well suited to the singer, who delivered them with fine taste, and displayed in them to advantage the beautiful quality of her voice.—New York Globe, November 11, 1909.

The other soloist of the evening was Mme. Rider-Kelsey, who sang the aria, "Quanto Dolce," from Handel's forgotten "Flavio," and a recitative and aria from the almost unknown opera, "Céphale et Procris," by Gretry, written about 1780. Both selections are serious examples of the quaintly classic and require uncommon skill in their interpretation. Mme. Rider-Kelsey met all requirements satisfactorily.—New York American, November 11, 1909.

Then followed the "Quanto Dolce," from Handel's "Flavio," well sung by Mme. Rider-Kelsey. Then Mrs. Kelsey sang the recitative and air from "Céphale et Procris," with fine taste and a lovely orchestral accompaniment.—New York Evening World, November 11, 1909.

Katharine Goodson on European Tour.

After a tour in Holland the well known pianist, Katharine Goodson, will play in Berlin, Rome, Paris and Vienna and with Nikisch and the London Symphony Orchestra. In the fall of 1910 she will again be welcomed in America and the following tour will be in Australia.

Julius Rutthardt, former operatic conductor at Riga, Bremen and Berlin (Kroll's Theater) died in Constance not long since. He was sixty-eight years old.

RUBINSTEIN CLUB GREETES BRON AND ORMOND.

RUSSIAN VIOLINIST AND BOSTON MEZZO UNITE IN PROGRAM AND HELP TO BANISH THE "NO. 13" HOODOO.

"We have banished the 'No. 13' hoodoo," and the speaker, a little woman, her face aglow with smiles, held up a lovely ivory and gold gavel, which the Rubinstein Club has presented its new president, Mrs. William Rogers Chapman. A score of women admired the dainty "knocker," smartly tied in red and white (signifying love and innocence) ribbons, as it was held up to view in the Astor Gallery of the Waldorf-Astoria Saturday afternoon November 13. It was the club's first musicale of the season, and it was after the official program was over, while members and guests sat about sipping tea or eating ices, that they congratulated themselves upon the extraordinary success of the occasion. With the turbulent elements resigned or dead, a reign of harmony and unparalleled prosperity was ushered in, when Mrs. Eugene Hoffmann Porter, one of the vice-presidents of the club, arose, and addressing Mrs. Chapman, the president, presented her with the gavel. In her speech Mrs. Porter said:

The officers and members of the different committees of your board have requested me to act as their representative and present to you this afternoon a little token of their love and appreciation for all you have done to keep the club together. You have been the one we have looked to and you have been the strong one surrounded by your friends who have worked with you to bring back again this beautiful club as we are here today. It is indeed a pleasure to stand here and tell you of it, but words cannot express to you the high esteem that is in our hearts for the work that you have accomplished. In presenting to you, in behalf of your board of coworkers, this little piece of ivory, mounted with the golden band of sunshine, with this inscription on its glittering surface: "Presented to Mrs. William R. Chapman, president of the Rubinstein Club, by the officers and committees, November 13, 1909," we ask you to receive it as an emblem of our entire confidence and affection. The deepest and truest significance of this gift does not reside in its intrinsic value, but in the spirit of loyalty and comradeship that it symbolizes; and, when you use this gavel and its voice is heard, may it ever bring to your memory the joys and friendship of Rubinstein. To the Rubinstein and its accomplished president we wish continued prosperity and happiness.

Mrs. Chapman, looking handsome in a modish mauve costume, received an ovation when she stepped forward to accept the gift. Her graceful response was made in a few words, and she quoted the lines of "The Lost Chord" in voicing the sentiment that henceforth there would be no more strife in the councils of the Rubinstein Club. Then Mrs. Chapman outlined the good things which the members of the club would enjoy this season. Seemingly very happy, Mrs. Chapman added that instead of presenting the new members of the club, the committee voted to publish their names on the printed program. The announcement that 203 new members had been enrolled was another cause for a demonstration.

Jascha Bron, the gifted Russian boy violinist, and Lilla Ormond, the talented and beautiful mezzo of Boston, united in the following program, with Charles Gilbert Spross at the piano:

Habanera	Sarasate
Hungarian Dance No. 4	Brahms
Zephyr	Huby
Jascha Bron.	
My Heart at Thy Sweet Voice (from Samson and Delilah),	
.....	Saint-Saëns
Lilla Ormond.	
Air Russes	Wieniawski
Jascha Bron.	
Muzetta's Song (from La Boheme)	Puccini
Lilla Ormond.	
Zigeunerweisen	Sarasate
Jascha Bron.	
Page song from The Huguenots	Meyerbeer
Lilla Ormond.	
Ave Maria	Schubert
Mazurka	Zarzycki
Jascha Bron.	
Ave Maria (with violin obligato)	Gounod
Miss Ormond and Mr. Bron.	

Bron, the young lad from Russia, should not be judged by standards which are used to measure the artistic equipment of players old enough to be his father or grandfather. Considering that he is but sixteen he compares with the greatest of young violinists this generation has heard. He has a beautiful tone, big, full and luscious, and this, allied to his ardent temperament and the soundest schooling, constitutes the foundation of a great artist. Bron seems to lack control, but who could expect a boy of his fiery nature to subdue himself like a mature artist? As he is today, the young Russian is a very delightful performer, of strong individuality and convincing power. No doubt there are moments when he suffers from nervousness, but that is all the more creditable to him. Rather a few faults with genius than prosaic perfection. Bron moves his audiences by his temperamental playing and sincere personality. He is going to prove a winner. As the program indicates, he played compositions which test the ability of the violinist. The greatest violinists

play these works, and the boy, on Saturday afternoon, had no difficulty in meeting the requirements of the numbers. He was liberally applauded and as an encore, after the mazurka by Zarzycki, he played a gavotte by Cossak.

Miss Ormond's rich voice, together with her compelling personality, contributed delights to the afternoon. It was in the Muzetta song from "La Boheme," and her numerous encores, that the young singer charmed her hearers most. She sang for her first encore "Vous Dansez Marquise," by Lemaire, and in this she brought out the piquancy in a way that caused "bravos" to resound through the room. In response to a double recall she sang the old song, "Believe Me If All Those Endearing Young Charms," playing her own accompaniment. Other encores included Chadwick's "Danza," and "Flower Rain" by Schneider.

Madame Maconda will give a song recital at the next musicale, Saturday afternoon, December 11, and Madame Nordica will be the star of the first evening concert in the large ballroom Tuesday, December 14. With the club she will sing "The Inflammatus" from "The Stabat Mater."

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Mrs. Samuel J. KramerVice President
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Here are the new associate members of the club:

Mrs. William F. H. Armstrong, Mrs. Chas. Edward Abbott, Viola Aldrich, Mrs. Robert French Archibold, Mrs. Harold Avery, Mrs. Lawrence Barnum, Mrs. Jesse Drew Beale, Mrs. L. J. Beeding, Mrs. C. Adelbert Becker, Mrs. Leopold Beling, Miss Blondel, Adele Bogart, Mrs. Lester W. Bond, Miss W. P. Blair, Bessie Braxmar, Mrs. William Grant Brown, Mrs. S. C. Burchell, Eloise Braine, Elizabeth Bulen, Mrs. L. Millins Burt, Susan S. Boice, Mrs. C. Pierre Carroll, Mrs. H. Elizabeth Chadsey, Mrs. Herbert Chase, Florence Clarke, Mrs. Edmund Connelly, Mrs. Edmund C. Cocks, Mrs. Arthur W. Corse, Elizabeth A. Coulter, Mrs. Joseph Augustine Cozzino, Mrs. A. N. Cochrane, Miss Cochrane, Miss Conklin, Agnes Cronin, Mrs. Alexander Chandler, Mrs. Kenneth B. Chadwick, Mrs. Arthur C. Crombie, Daisy Lee Crookes, Mrs. Wilson H. Curtis, Mrs. James Louis Cunningham, Mrs. John Chipman, Mrs. Orlando Dana, Mrs. John Day, Mrs. W. O. Davis, Mrs. Casper William Deane, Mrs. Charles L. Dimon, Mrs. Aleene Douglas, Mrs. Ann Duffy, Adele M. Durrant, Mrs. George Dusenbury, Mrs. Clarence Eddy, Emma Kipp Edwards, Mrs. Julian Edwards, Mrs. Richard Ellis, Mrs. Henry Ewald, Mrs. S. K. Everett, Mrs. Blair Fairchild, Mrs. Richard A. Farrelly, Mrs. Clinton N. Field, Mrs. George Albert Fink, Mrs. Charles H. Fletcher, Mrs.

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Two men who are important factors in the musical life of this country—William R. Chapman, the musical director of the Rubinstein Club and the Maine music festivals, and Robert E. Johnston, the impresario—attended, but both kept in the background by hiding behind the double screen to the right of the stage.

It was 6 p. m. when the lingering members and guests departed for their homes.

Clara Farrington's Work in Florida.

The following published by the Florida Times Union of Jacksonville, of November 1, tells of the success now being attained in Tallahassee by Clara Farrington, the violinist:

Tallahassee has gone wild over Miss Farrington, the new teacher of violin at the college. This gifted artist gave a recital at the college chapel Thursday evening, and all who have heard her are giving the most enthusiastic reports of her exquisite playing.

Miss Farrington was so fortunate as to have for her accompanist on the piano, an equally gifted musician, Martha Cline, director of the School of Music. The combination proved irresistible.

Ethel Newcomb Engaged for Buffalo Concerts.

Ethel Newcomb, the pianist, has been engaged for two concerts in Buffalo, N. Y. She will play under the auspices of the Chromatic Club of that city, November 27, in a classical program and at the second concert, December 4, her numbers will include compositions by modern composers.

Marchesi's New York Concert, November 23.

Blanche Marchesi will give her only New York concert this season at Carnegie Hall Tuesday evening, November 23. Needless to add, that the celebrated song interpreter will be heard in an instructive and beautiful program.

Huss Recital in Warren.

The Philomel Club of Warren, Pa., has engaged Mr. and Mrs. Henry Holden Huss for a joint recital to be given in the Library Hall Theater on December 13.

Mottl conducted Brahms' "Schicksalslied" not long ago at Augsburg.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Herodiade," November 8.

The Sun.

This Salome is indeed proper, an affectionate sentimentalist of a kind thoroughly familiar today.

New York Tribune.

Cavalieri's vocal powers were not equal to the task set for her by the music.

New York Tribune.

With poses and gestures Cavalieri made pictures which were a delight to the eye.

The Sun.

This score contains some of the most pleasing music which has come to us from the pen of this composer.

Philharmonic Concert, November 10.

The Sun.

The orchestral parts of the concert were not wholly faultless in the details of precision.

The New York Times.

The movements by Bach were taken by Mr. Mahler from two of his orchestral suites, those in B minor and D major, the second and third respectively. This seemed like rather free dealing on Mr. Mahler's part with the works of a great master, for Bach wrote his suites to be played each as a separate whole; and in a concert devoted to a historical exposition it would seem as if the historical verities ought to be scrupulously regarded. All the more so as Mr. Mahler went to the pains of providing an instrument—called a "Bach klavier"—to represent the harpsichord, that was an invariable constituent of the orchestra of the time of Handel and Bach, in order that the practice of the eighteenth century might be brought as faithfully as possible to the attention of listeners of the present day.

The Sun.

Mr. Mahler exhibited great dexterity in laying down and picking up the baton.

"Traviata," November 10.

New York American.

(Tetrazzini.) There are still the closed throat tones and the uneven break in passing from the low to the high notes.

The World.

Anselmi, the new conductor, brought out all there was in the score.

New York Tribune.

Anselmi showed a tendency to allow the orchestra to play rather too loudly.

The New York Times.

Anselmi did not make a particularly favorable impression.

New York Tribune.

There were suggestions that her reputation was not what a good maiden's ought to be.

The Sun.

She never before showed such appreciation of the beauty of continence in tone, of repose in style, of elasticity in the treatment of accentuation.

The New York Times.

Her bodily contortions, expressive of Salome's trials, griefs, longings, supplications, were not only excessive, but also awkward.

The New York Press.

The music of "Herodiade" is exceedingly empty and tiresome.

New York Tribune.

The audience crowded the house from pit to dome.

New York Tribune.

Mr. McCormack wore a wine colored garment of the period of the '40s.

New York Tribune.

Dramatically, Sammarco was scarcely in his element.

The New York Press.

It was not the immense throng which Tetrazzini used to draw in the days when her voice first had burst upon an expectant public.

New York American.

Mr. McCormack's purple swallow-tail coat, with huge brass buttons down the front, and the tight fitting trousers of the period of 1830, were quite incongruous.

The World.

Sammarco acted with even more than his usual distinction.

Boston Symphony Concert, November 11.

The World.

Charles Gilbert sang the aria of the Drum Major from Ambrose Thomas' "The Cadi," the Devil's aria from Massenet's "Griselda," and "Let's Dance the Jig," by Charles Bardes. Whether these selections fitted well into the program scheme may be doubted. And that raises the larger question of whether place should be found in a symphony concert for any vocal soloist.

The Evening Post.

Max Fiedler made a bad impression on those who love the best music by the program he arranged for the season's first Carnegie Hall concert of the Boston Symphony Orchestra.

The New York Press.

Reger's prologue is not too complex to make a distinct and favorable impression immediately. Reger here has thrown aside some of his scholarly airs and has adopted a fervently romantic mode of utterance, not too heavily encumbered with polyphony. His style is eclectic. German rhythmic vigor and propulsive enthusiasm are mingled with Gallic refinements such as Debussy and his school favor. One can even note a fondness for melody sung in orchestral unison, the mode of the full blooded South. There are strong contrasts in mood, passionate outbursts, superb in their orchestral splendor, alternating with moments of idyllic repose. The instrumentation is really beautiful, opulent in cumulations of sound, rich and transparent in quieter moments. This instrumentation is not written for effect; it seems to be part of the composer's inspiration, it represents an undivided element in the flow of tone poetry. By all means let us hear this work again.

The Evening Post.

A delightful relief was the singing by Mr. Gilbert of the amusing air of the Drum Major from "The Cadi," by Thomas. Mr. Fiedler redeemed himself by allowing such an amusing trifle, and later on two others—"Far from His Wife," from Massenet's "Griselda," and "Let's Dance the Jig," by Charles Bardes—to be introduced in a serious concert. Every menu ought to have its sherbet and olives.

The World.

The program was thoroughly well made and enjoyable.

The Sun.

Nothing in Shakespeare reaches such depths of desperation nor could even the sardonic ingenuity of Bernard Shaw conceive such a complication of distressing motives. Reger's thematic ideas are in tumultuous war from the very start. It is certain that Mr. Reger's music heard last night was conceived in travail and that the real tragedy of it was its inability to convey to its hearers anything more than a panting fight for expression.

The World.

Its temper is restless and overwrought; the thematic material is fragmentary and rather dry and presented in a manner so complex and bewilderingly contrapuntal that the work seems obscure, even inchoate.

THE NEW YORK HERALD.

Even as a piece of orchestral color the new work lacks interest.

The Evening Post.

No one, surely, could be so devoid of all judgment as to claim any merit for that "Prologue" except that of clever contrapuntal writing and fairly good orchestral coloring. Max Reger impresses some persons by talking as if he had something important to say; but what he does say is as entertaining as conversation about the weather when no

other topic suggests itself. Only by such a comparison can one give an idea of the utter emptiness of Reger's music.

The Evening Post.

It was well played.

The World.

The adagio was a little constrained and unelastic.

The New York Press.

Fiedler, with the romantic fervor of a true Teuton, reads into the master's music a fulsome feeling and pomposity that was entirely contrary to Brahms' nature.

The New York Press.

Whereas Fiedler took many of his tempi in the Brahms music too slowly, he erred in the other direction in the Strauss tone poem, missing much of the devilish humor the composer here has expressed orchestrally. Mahler's extraordinary reading of the work, so lucid, so wonderfully balanced in tone, so much alive with interpretative detail, was too vivid in one's memory.

The New York Press.

The finale came to an imposing climax of tone that was not in character.

The World.

Finally Richard Strauss' now familiar tone poem, "Till Eulenspiegel's Merry Pranks," and played better than we had heard it. Every detail was worked out with fine skill, the varied examples of humor practised by the mad wag could not be mistaken, and the crashing climaxes were reached.

The World.

The finale was played with a spirit, clarity and nice adjustment of detail which was wholly admirable.

Recitals by Oumiroff.

Bogea Oumiroff was the soloist at the People's Institute on Sunday evening, November 14. The large hall at Cooper Union was packed with a deeply interested audience. The "Largo" of Handel was given with a mellifluous smoothness that brought out an enthusiastic encore, and the "Berceuse de Jocelyn," Godard, with violin obligato, was also redemanded.

But it was in the second part of the program, devoted to Bohemian folk songs, that the greatest enthusiasm was displayed. Here M. Oumiroff accompanied himself at the piano, singing the wild and rollicking Tzigane melodies with a verve and abandon that brought the big audience to its feet with shouts of "Bravo," and encore after encore had to be given until Professor Sprague Smith reminded the audience that there was a speaker on the program to be heard as well.

In the duets Madame Oumiroff disclosed a light lyric soprano, singing the Bohemian melodies with distinctive style and much dramatic expression. The difficult rhythms of the music were handled with ease and skill, and although the songs are written in a language that but a negligible fraction of the audience understood, their spirit and meaning were eloquently rendered.

Mr. Oumiroff gave the following program at the home of Mrs. Sprague Smith Thursday evening, November 11, under the auspices of the Barnard Club:

Pisen lasky	Dvorak
Ma pisen zas	Dvorak
Kdyz mne Stara Matka	Dvorak
Struna naladena	Dvorak
Ich liebe dich	Beethoven
Es hat die Rose sich beklagt	Franz
Ich hatte einst ein Schönes Vaterland	Lassen
Widmung	Schumann
Caro Mio Ben	Giordani
La Calandrina	Jomelli
Ma douce Annette	Eighteenth Century
Juones Fillettes	Eighteenth Century
Slavonic Songs	Harmonized by Mikulas Schneider-Tiravsky
Racovska	
Karafat	
Idé taky furman	
Pod tym dasim	



PITTSBURGH, November 13, 1909.

The Pittsburgh Orchestra gave its second week's concert last evening. This concert marked an epoch in the history of the orchestra, because, with a really wonderfully presentation of the Brahms Symphony No. 1, musical Pittsburgh enthusiastically endorsed Brahms. This may not seem a remarkable statement, but when one who is familiar with the situation here recalls the fact that a few years ago Director Paur was everything but publicly criticized and condemned for playing a heavy Brahms symphony on his programs, the statement has a remarkable significance. No symphony has ever been played—at least in this city—with such living, throbbing reality as this, the Brahms C minor symphony. Emil Paur having been intimately familiar with his beloved Brahms lo, these many years, showed deep devotion for his musical god by conducting the work wholly from memory. And this was done with such an all absorbing passion for the work itself that the men under him were literally inspired in the playing. Such deep and penetrating tone quality has not come from this body of musicians since the founding of the organization. And the audience as of one mind showed surprising and unparalleled enthusiasm as its close. A symphony on every program has not brought forth the appreciation one would desire. True, this appreciation has been constantly increasing. Occasionally the playing of a symphony, by the sheer force of its excellence, has aroused the audiences to a degree, not any too often. But last night! I will repeat, last night marked an epoch in the perfection of playing, and at last brought forth the desired spontaneous and whole hearted appreciation. The men were forced to rise and acknowledge the fulsome and genuine applause, and the conductor was at last perfectly happy, happy that he had made his audience love Brahms. The other numbers were in keeping with the rest of the program. Miss Elvyn, pianist, assisted the orchestra. This was Miss Elvyn's initial appearance here, and the advance notices and favorable reports from other places where she has appeared helped in the anticipation of the hearing. Miss Elvyn is endowed with more than the usual share of personal beauty and magnetism. She plays with an evident relish and ardor for her art which in itself is laudable. As Miss Elvyn is very young, her understanding of such a large work as she essayed last evening, the Beethoven concerto, No. 5, will broaden with the years. As yet it is not quite ripe. Miss Elvyn occasionally has difficulty in keeping her enthusiasm, her massive technique, and her almost masculine fire within bounds. The second movement showed this. But much of her work was characterized by a freshness and brilliance which, in many eyes, would be very acceptable. Anyway, the audience liked Miss Elvyn, liked her very much, and she was compelled to play again and even a third time. Her work improved as she played.

On account of the opening of the orchestra season last week and the lack of space, the usual Pittsburgh letter is a week late. With the "working over" of last week's and this week's news the two weeks' news is presented herewith. With the exception of the orchestra concerts of November 5 and 6, the week was an unusually quiet one, but active so far as the announcing of plans for future events is concerned. Following are the annual Mozart Club plans for the season concerts: Monday, November 22, 1909; Thursday, December 30, 1909; Tuesday, March 15, 1910, and Friday, May 6, 1910. At the first concert two short, strongly contrasted works will be given, "Hiawatha's Wedding Feast," for tenor solo, chorus and orchestra, music by Coleridge-Taylor, and "Eve," for soprano, tenor and bass soloists, chorus and orchestra, music by Jules Massenet. The artists appearing in the works will be Louise Ormsby, one of the most popular of American dramatic sopranos; H. Evan Williams, so well known as an artist that it would be superfluous to more than mention the fact that he will sing the tenor role. J. Humbird Duffy is the baritone, and his qualifications are so well known from former appearances here that the mere announcement of his name as a soloist is sufficient

guarantee that the baritone part will leave nothing to be desired. The second concert will be the holiday performance of "The Messiah." The annual repetition of this work is in deference to the wishes of a vast majority of the associate members, and because it is found that it makes an increasingly wide appeal to the general public. The solo artists who will appear in this concert are Florence Hinkle, soprano; Pearl Benedict, contralto; Edward Barrow, tenor, and Frederic Martin, bass. The program for the third concert will be "Paradise and Peri." This work will be a novelty, as it has only been represented here by excerpts. It is one of Schumann's greatest compositions. The score calls for five solo voices. Negotiations are pending with singers of national reputation, and their names will be announced in due season. For the fourth concert a miscellaneous program will be given, principally à capella. A distinguished artist will appear with the club. At all concerts the Pittsburgh Orchestra will furnish the accompaniment.

General interest attaches in the coming of the Ernest Gamble Concert Party, Thanksgiving evening, at Carnegie Hall. The party consists of Ernest Gamble, basso; Verna Page, violinist, and Otto Stuermer, pianist.

Helen Biedermann gave a musical tea last Saturday afternoon at Hamilton Hall. Misses Carruth, Bennet, King, Hyslop, Monro, Jones and Master Reed furnished the program, assisted by Mrs. Griffith McCoy in some attractive songs. One hundred and fifty invitations were issued.

Dallmeyer Russell will give his Bach-Liszt recital in his East End studio, 914 Ivy street, near Fifth avenue, on Tuesday evening next. He will be assisted by Grace Clarke Kahler, soprano. The program is very interesting, containing such numbers as Bach's organ prelude and fugue in D, transcribed for piano by Busoni; Liszt's "Lorelei," and some other brilliant Liszt pieces.

William L. Tomlins, of New York, is giving a series of musical talks for the Pittsburgh Teachers' Association. The first occurred last Friday at four and Saturday morning. Mr. Tomlins' work is well known in all parts of the country. He is an able musician, and what he has to say is always listened to with the greatest interest. An instructive paper or pamphlet has been issued by Mr. Tomlins, and contains many good ideas pertaining to music and education. It is expected that large audiences will greet Mr. Tomlins at each lecture.

S. Monguio has appointed Alfred Boswell as his first assistant for his piano school. Mr. Boswell will give a piano recital in the near future.

Hollis E. Davenny, a pupil of James Stephen Martin, has been appointed bass at St. Andrews' Lutheran Church.

Of much interest to Pittsburgh is an article entitled "Stars of the Choir" in the October number of the Van Norden Magazine. It is an article devoted to the opportunities for women with good voices on the concert platform and in the choir. It presents the pictures and short biographies of some ten artists "who have arrived." Among them is found Christine Miller, the contralto. This will be a source of satisfaction to Miss Miller's many friends, and proves her growing popularity and fame.

The organ recitals of Casper Koch, the popular organist at Northside Carnegie Hall, have been discontinued for a week or two on account of repairs to the hall.

The Pittsburgh Male Chorus, James Stephen Martin, director, assisted by Ruth Thoburn, violinist, gave a concert at the Homestead Carnegie Music Hall November 11 under the auspices of the First Presbyterian Church. The soloists from the club were Edward Vaughan, David Ormesher, Walter Klein, E. H. Mackintosh and Thomas Morris, and from all reports the work of the club and the soloists was, as usual, up to the standard. The first regular concert will be held in January.

Schumann-Heink is an early attraction at Carnegie Hall. The program is not yet announced.

A fine program has been prepared by Charles Heinroth for a concert to be given at the Third Presbyterian Church November 16. Those who will take part are Mrs. Charles Farrow Kimball, Christine Miller, Mr. Hamilton and John Roberts. Mr. Heinroth will furnish the accompaniments.

The "Indian Music Talk" given by Charles Wakefield Cadman and Paul K. Harper before the Federation of

Women's Clubs at Harrisburg last Wednesday met with much success. The Harrisburg musicians and the papers were eulogistic. The affair was presented at the Board of Trade Hall, where four hundred delegates of the convention and about three hundred invited guests attended. Arrangements are being made to present the entertainment before several clubs in the federation this season, probably before a prominent Philadelphia club. Arrangements are also being made for an appearance before an exclusive Brooklyn club this winter. Other dates include Rockford, Ill., Indianapolis, Ind., Greenwich, Conn., Akron, Canton and Youngstown, Ohio, and, later in the season, a tour of the large Western cities.

Alfred Liefeld was this week elected director of the Glee Club of the University of Pittsburgh. Mr. Liefeld is one of the best known musicians and teachers in the city. He has directed his own orchestra and mandolin and guitar clubs for quite a number of years, and has acquired much experience during this time as a director.

Grace Clarke Kahler, soprano of the First Presbyterian Church, returned early in the week from a tour of the South with the Russian Symphony Orchestra. She filled engagements at Charlotte and Greensboro, N. C., and at the musical festival at Charleston, S. C.

Silas J. Titus sang the past week at a recital given in Frederick's Music Hall. Mr. Titus will join a group of local musicians in a tour of Panama in the near future. The party consists of Helen Keil, Edith Harris Scott, a tenor to be selected, and Mr. Titus. They will appear at many of the Y. M. C. A.'s on the Isthmus.

CHARLES WAKEFIELD CADMAN.

Manuscript Society's First Concert.

The first concert, twenty-first season, of the Manuscript Society is set for tomorrow evening, Thursday, November 18, at the National Arts Club, Gramercy Park. Judging by the demand for tickets, the attendance will be large, such is the interest manifested. F. X. Arens, the new president, has things well in hand, favoring the social side of the meetings as well as the musical; consequently this will be made a feature of all the private concerts. Following is the program:

- Five Oriental pictures, for piano....Ernest R. Kroeger (St. Louis)
 - In the Rajah's Garden.
 - Nourmahal.
 - Dance of the Almed.
 - Hindu Song.
 - In the Light of the Naja-Kallu.
- Paul Tietjens.
- Four songs for mezzo soprano.....Dr. S. N. Penfield (New York)
 - Chimes of the Metropolitan Tower (MS.).
 - Heart of Youth.
 - I Asked Three Little Maidens.
 - Egyptian Maiden (MS.).
- Elizabeth Morrison.
- The composer at the piano.
- Three songs for baritone.....William Guernsey Reynolds (Tacoma)
 - When Poppies Blow.
 - Lullaby.
 - Gaily Roving, from the melodrama Ninasicha (MS.).
- Charles Darbyshire.
- Emma Banks at the piano
- Four songs for soprano.....Eleanor Everest Freer (Chicago)
 - When is Life's Youth.
 - When I am Dead.
 - I Have Done, Put by the Lute.
 - She is Not Fair to Outward View.
- Florie Chase Haight.
- F. W. Riesberg at the piano.
- Sonata for piano and violin, op. 1, (MS.)
 - Henry M. Gilbert (New York)
- Maestosa, vivace.
- Andante.
- Scherzo.
- Rondo.
- Lisette Frederic, violinist.
- The composer at the piano.

Flora Wilson Contrasts Art and Idleness.

Flora Wilson's career as a singer has interested musical people in many sections of the country. Her father, as is now generally known, is the Hon. James Wilson, Secretary of Agriculture. Miss Wilson might have led a life of luxury, but she preferred to become an artist. In speaking of her work to a Western society reporter some weeks ago Miss Wilson said:

"Of course, if a woman wants to be lazy and do nothing but change the flowers in the vases a few times a day and dress up to look pretty when her husband comes home, that is all right. But for the ambitious woman, being a mere society butterfly is not enough. She must do something to develop herself and to make other people happier. For years I was feted by the exclusive circles of Washington. Of course it was nice, but this (meaning her work) is much better. I knew I had a voice, and I was not content until I did something with it. But it required a lot of hard work."

Elizabeth Rothwell-Wolff's Criticisms.

Elizabeth Rothwell-Wolff, the German prima donna, now residing in St. Paul, Minn., is being managed this season by the Wolfsohn Musical Bureau. Madame Rothwell-Wolff has a number of engagements closed in the West, one being with the St. Paul Symphony Orchestra. The singer is young, possesses a beautiful fresh soprano voice and is well schooled in the music of all nations. Some of her European criticisms follow:

MOZART FESTIVAL—WEIMAR.

The most successful numbers of the Mozart Festival were the songs and arias sung by the young and very talented opera singer, Elizabeth Wolff.

By her sympathetic voice, charming personality and artistic rendition, Miss Wolff completely captivated her audience, and throughout the entire evening she received the heartiest applause.—Landeszeitung.

ROYAL CONCERT—DARMSTADT.

In last night's concert, Elizabeth Wolff sang the aria from the "Merry Wives of Windsor," besides various songs and other arias which were noteworthy in every respect. Admirable was the ease, clearness, and masterly handling of her bell-like voice, which seemed to overcome without effort all difficulties.

Especially beautiful was her encore, "The Prayer," from Freischütz. Such soulful singing, that touches the hearts of an audience as did Miss Wolff's, cannot be acquired through mere technical training—it is something inborn.

Each of her numbers received heartiest applause.—Täglicher Anzeiger.

CAECILIEN VEREIN CONCERT—FRANKFURT.

Miss Wolff uses her wonderful voice and musical assurance in a charming way, giving an individual and sympathetic character to her chosen selections. The aria from "Mignon" gave one occasion to hear her soulful interpretation of that wonderful lyric, while the Liszt "Lorelei" showed her mastery over the dramatic phase of art.—Tageblatt.

SYMPHONY CONCERT—BAD NAUHEIM.

Madame Rothwell-Wolff is an artist of the first rank, and possesses a delightfully fresh, pure and beautiful voice. The first selection, "Dich Theure Halle," from "Tannhäuser," followed by the Brahms "Mainacht," gave evidence of excellent training, faultless breath control and splendid enunciation. In the beautiful aria from "Madame Butterfly" and the seldom sung "Medieval Venus Hymn," by D'Albert, Madame Rothwell-Wolff proved unquestionably the high artistic standard she has attained.

Especially pleasing was the exquisite Schubert "Slumber Song," which, through the simplicity, poetry and complete charm of Madame Rothwell-Wolff's sincere interpretation, was the most delightful number of the evening.

The audience gave the artist an exceptional welcome and she received many enthusiastic recalls.—Bad-Nauheim Zeitung.

"MIGNON"—MAINZ OPERA.

In "Mignon," Elizabeth Wolff interpreted her role with unusual talent, giving a child-like, touching and poetically-created "Mignon,"

such as Goethe himself imagined. Each tone of her beautiful voice showed her sympathetic conception of the character, and everything rested on her noble and wonderful rendition.

But the fact that Miss Wolff, with her well-trained and brilliant voice, sang the role in the original, gave an additional interest to the performance, and throughout the evening her intelligent and soulful interpretation, as well as her charming personality, moved the enthusiastic audience to stormy applause.—Neuester Anzeiger, Mainz.

ROYAL OPERA—WEIMAR.

The debut of Elizabeth Wolff, in "Freischütz" at the Royal Opera House, was a surprising success. The musical purity and accuracy of her rendition captivated the audience, and the simple and natural interpretation she gave was delightful.

The breath control is splendid, and the phrasing of Agatha's "Prayer" was charmingly done, and with perfect enunciation. Through her musical assurance and her sincere interpretation, Miss Wolff's debut was delightfully artistic and she was honored by heartiest applause and many flowers.—Landeszeitung, Weimar.

"TRISTAN AND ISOLDE"—MAINZ.

Elizabeth Wolff sang the role of Brangäne, although it is customary to give this part to a contralto. Nevertheless her well-sounding voice brought out all the parts of the role to the best advantage. Especially noticeable was the "Warning Call" in the second act, which was so beautifully sung that the special applause and enthusiastic recalls at the end of the act were highly deserved.—Mainz Journal.

"FREISCHÜTZ"—MAINZ.

In Elizabeth Wolff, whom we saw for the first time as Agatha in "Freischütz" that poetic character found a natural and charming interpreter. Miss Wolff's excellently trained and unusually sympathetic voice was at its best in the two big arias, and her higher, as well as her middle voice, showed an astonishing power of durability and evenness.—Neuester Anzeiger, Mainz.

ROYAL OPERA—DARMSTADT.

In the performance of "Freischütz," at the Royal Opera House last evening, Elizabeth Wolff sang the role of Agatha. The young artist, who, only recently, was so successful here when she appeared at the last Academic Choral Concert, met again with great success. Miss Wolff has a big voice, even in all registers, and shows excellent training, natural taste and exceptional warmth.

The public again gave a most sympathetic welcome to the talented young artist.—Täglicher Anzeiger, Darmstadt.

Elfert-Florio Preparing Madame Breton.

M. Elfert-Florio, the vocal master of 104 West Seventy-ninth street, is preparing Lilla Breton, a talented soprano, for the carnival season in Italy. When she goes abroad to make her debut, Madame Breton expects to sing the role of Michaela on the first night of the season. The city where she is to make her premiere will be announced in THE MUSICAL COURIER on the eve of her departure from New York.

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**Bispham in Memphis.**

MEMPHIS, Tenn., November 3, 1909.

The first of the season's artists' concerts, under the auspices of the Beethoven Club, was given on Monday afternoon, when David Bispham was heard in song recital. The club was wise in its selection for the opening concert. Criticism of Mr. Bispham is unnecessary, as he has long been recognized as one of the foremost baritones. Mr. Bispham was in excellent voice, and was received with much enthusiasm. Nothing has been heard here rivaling in dramatic intensity his singing of "Edward" (from Percy's "Reliques") by Loewe. Only two encores were given, "Drink to Me Only With Thine Eyes" and "Danny Deever," the latter by special request. The program embraced selections from Handel, Purcell, Stovace, Loewe, Mendelssohn, Schubert, Clay, Quilter, Arthur Sullivan, Homer, Wathall, Gilbert and Arthur Bergh's musical arrangement of "The Raven," by Edgar Allan Poe. Woodruff Rogers is deserving of much praise for his excellent and sympathetic accompaniments.

In the evening the Beethoven Club tendered Mr. Bispham a reception, to which members and their friends were invited.
MARTHA TRUDEAU.

More Engagements for Christine Miller.

The Pittsburgh Orchestra, with Christine Miller as contralto soloist, was greeted by a large and warmly enthusiastic audience at McKeesport on Tuesday evening. Miss Miller was compelled to add several encores. This busy Pittsburgh artist has booked the following engagements during the past week: November 20, as soloist at a Sewickley musicale, and at the Elks' memorial service at the Nixon Theater on December 5. Miss Miller has had many appearances at Bellevue and has been engaged for another concert there December 7. At Susquehanna University she will give a recital December 9, and the same program will be repeated at Appleton, Wis., on December 27. At the Greensburg Institute, Miss Miller will appear December 23 at the morning, afternoon and evening sessions.

"We have ascertained the composer of this old song, but we don't know to whom to attribute the words." In that case, just credit the words to Noah Webster.—Kansas City Star.

Leo Slezak, Adamo Didur, Alessandro Bonci, Carl Burrian and Emmy Destinn, all of the Metropolitan Opera House, arrived in New York on the George Washington last week.

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Boston, Mass., November 13, 1909.

After the dramatically exciting opening of the Boston Opera House on Monday night, Carlo Buonamici opened the concert calendar of the week on Tuesday afternoon, with a piano recital at Steinert Hall that was no less successful in its way, even though the pianistic appeal is not as general as the operatic.

Nevertheless in his program which consisted of pieces by Haydn, Oswald, Liszt, Faure, Scott, Debussy, Moszkowski, Chopin and Balakirew (truly a catholic selection), he showed not alone the virtuoso strain in his blood, his father being the eminent Italian pianist and pupil of Liszt, but showed also his own splendid development since he was last heard here several years ago.

There is something very frank and virile in Mr. Buonamici's art. He is not alone the virtuoso, but he can sing a melody without undue mawkish sentimentality on the one hand, or brittle hardness on the other, and he can and does enter into every phase of the composer's thought without the loss of his own particularly striking individuality. It was throughout an interesting performance and thoroughly enjoyed by the large audience present, who applauded the artist to the echo.

Doris C. Kessler, the well known contralto at St. Mark's Episcopal Church of Seattle, distinguished herself recently by winning the first prize in the Welsh Eisteddfod at the Alaska-Yukon Exposition. Mrs. Kessler is a product of the excellent training of Madame De Berg-Lofgren of this city, and so highly does she value that training that she hopes to be here before long for some further coaching with her friend and teacher.

Lilla Ormond, full of enthusiasm over the varied experiences of her summer abroad, and looking forward to a

very busy season which opened so auspiciously at Carnegie Hall, New York, chatted entertainingly of prominent people she had met, her successes both public and private in London and Paris, and, most of all, of the lovely five weeks she and her sister spent at Cauterets, a town in the Pyrenees, on the border between France and Spain. While there she lived close to nature, indeed, took long tramps with guides all through that wild country, and now in glowing health and spirits she is well prepared for the strenuous season booked for her all over the country.

With the engagement of Clara E. Munger for the operatic department of the New England Conservatory, in conjunction with the Boston Opera School, a well deserved tribute has been paid to an American teacher. Miss Munger is the teacher of Emma Eames, Lillian Durrell, who but for her untimely death, might have become one of the world's great singers, and Laura Van Kuran, who made such a successful debut at Florence last winter; besides a host of less well known though no less successful singers and teachers. At the opera school Miss Munger has three of the promising debutantes to her credit. Miss Parnell, who made such an excellent impression at her debut in "Aida," Saturday night, owes her training to Franklin L. Whyte, as well as to Miss Munger, but Mary Rourke and Viola Devenport, who are coming out in the near future, are products entirely of Miss Munger's work. With sound musicianship, broad culture, and years of experience Miss Munger unites a womanly charm and sympathetic insight, which is bound to develop the very highest both vocally and personally in the young women under her care.

Sembrich gave a recital in Symphony Hall, Friday afternoon.

A new club composed of society women interested in music, and prominent musicians and artists now before the public, is to make its entrance into the musical life of this city on Thursday morning at the home of Mrs. Mixer on Marlborough street. It is to be called simply Thursday Morning Musicales, and the meetings are to be held at the homes of the different members, on the first and third Thursdays of every month from November until March. The program to be furnished by the members in turn. Bertha Cushing Child, the popular contralto, is to have the honor of giving the opening program. Besides that, however, Mrs. Child has a very full week indeed, as she is engaged at Fitchburg on Monday, Gardner on Tuesday, Newburyport on Friday, and at the reception of the Council of Jewish Women on Saturday afternoon.

Madame Szumowska, who is conceded to be one of the best interpreters of Chopin now before the public, is to give a Chopin program before the Chelsea woman's club, November 19. Besides appearing with the Adamowski Trio throughout the East and Middle West, Madame Szumowska is booked for recitals in Chicago, New York and in many of the larger centers in the West.

Yolando Mero, the young Hungarian pianist, made her initial bow in recital in this city at Jordan Hall on Wednesday afternoon, with the following exacting program:

Organ concerto, D minor..... Bach-Stradal
Capriccio, F sharp minor..... Mendelssohn
Impromptu, G major..... Schubert
Nocturne, C minor..... Chopin
Scherzo, C sharp minor..... Chopin
Tolle Gesellschaft..... Dohnanyi
Tadin sous la pluie..... Debussy
Serenade..... Rachmaninoff
Valse intermezzo..... Audor Merkle

(First time in America.)
Liebestraum..... Liszt
Rhapsodie, No. 2..... Liszt

At the outset, Miss Mero showed that she was the possessor of a solid, well developed and remarkably brilliant technic. In the aplomb and daring of her youthful exuberance together with the unconscious tenderness she reminds us of Madame Zeisler, and makes an appeal not unlike that great pianist. Of particular interest was the unknown group of compositions which were played with the sparkle, lightness and humor that each little bit demanded; the Rachmaninoff serenade being particularly effective. After her Liszt numbers, which she played con amore, she was

recalled again and again, and compelled to add two encores. Further appearances of this charmingly gifted young artist will be awaited with interest.

A young soprano who is rapidly forging to the front is Grace R. Horne, the able assistant at the Tippet Studios in the Pierce Building, and supervisor of music in the Watertown schools. At a delightful reception given for the teachers of Watertown at the studios, Miss Horne sang several groups of songs in which her pure, true and flexible voice gave evidence of Mrs. Tippet's excellent training. While the several groups, and particularly the children's songs, were sung with a charm and intimacy all their own, Miss Horne was most successful in the brilliantly difficult "Waltz Song," by Constance Tippet, the clever daughter of a no less clever mother.

Of no less public importance, than the eagerly awaited opening of the Opera House, was the formal public evening of the new building of the Museum of Fine Arts on the Fenway and Huntington avenue, which took place on Monday, although there had been a number of private views, before this great event in the art history of Boston. As space forbids detailed mention, it will be sufficient to say that this beautiful building in a fit temple, indeed, for the many art treasures of which Boston is the proud possessor.

GERTRUDE F. COWEN.

PROVIDENCE MUSICAL SITUATION.

PROVIDENCE, R. I., November 12, 1909.

The musical season in Providence this year promises to be an exceptionally brilliant and busy one, for besides a number of local concerts and recitals there has been a delightful week of grand opera, a recital by Berrick von Norden, Geraldine Farrar and Olga Samaroff, Mme. Schumann-Heink, with recitals announced by other noted artists to follow.

Brown University's new professor of music, Arthur Ware Locke, gave a piano recital in the Churchill House. The recital was well attended and much appreciation shown. Mr. Locke is the son of Warren Locke, of Boston, and pupil of Heinrich Gebhard and Mme. Stepenhoff, of Berlin. His playing shows power, sympathy and facility.

Mme. Schumann-Heink was heard in a choice program of German and English songs. Much credit and the highest praise are due to Katherine Hoffman for "conspicuously correct" and sympathetic accompaniments, which added to the finish and style of the recital.

The National Grand Opera Company, direct from its engagement in New York, presented a week of art and delight to large audiences. "Aida," "Lucia," "Trovatore," "Traviata," "Carmen," "Rigoletto," "Cavalleria" and "Pagliacci" were the operas performed, and the casts included Fiery, Zaraschi, Del Campo, Perego, Tosi, Fox, Dell' Acqua, Battain, Alessandrini, Gravina, Fanelli, Montanari, Amadi, Secchi-Corsi, Pezzetti and Arduino.

A week of joyous festivities has marked the seventy-fifth anniversary of Christ Church, at Westbury. In a musical way this church is far from lacking in its historic reminiscences, for one of our celebrated composers, H. Clough-Leigher, was organist and choirmaster here for several years. He was succeeded by the present organist, Rowland W. Dunham, of Boston, a musician, it appears, of much ability and talent. He has written several organ works and a few anthems. His most recent publication, "Ave Verum," an anthem dedicated to his own choir, has been received very cordially by the publishers. His program for the recent commemorative service follows: Prelude, "In a Cathedral," Silas; processional hymn, Parker; "Magnificat" and "Nunc Dimittis" in E flat; "Ave Verum," R. W. Dunham (dedicated to the choir); hymn, Wesley; address, the Rev. W. F. Williams; offertory, "Te Deum" in C, Lutkin; "Sevenfold Amen," Stainer; recessional hymn, Barnby; organ postlude, etude in B flat, G. E. Whiting.

BERTHA A. HALL.

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Mr. Marzo is an Italian by birth, his native city being Naples. In 1887 he came to New York City, where he still resides, as pianist and conductor of opera and concert companies. He also acted as accompanist to such artists as Carlotta Patti, Mme. Titiens, Mario, Sauer, and Sarasate in their American tours. He has the distinction of being a member of the famous Royal Academy of St. Cecilia in Rome. His compositions include masses, songs, collections of sacred music, and *The Art of Vocalization*, a most valuable educational work for singers.

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PEPITO ARRIOLA A SENSATION.

DUMFOUND A PARTERRE OF EXPERT PIANISTS AT HIS PREMIERE.

A singular and strangely moving apparition wrought musical wonders last Friday afternoon, November 12, on the stage of Carnegie Hall, and stirred a huge houseful of listeners to wellnigh frantic demonstrations of enthusiastic delight. The performer who worked this magic was the boy pianist, Pepito Arriola, about eleven years old, and he proved his almost supernal powers in the appended schedule of piano numbers, interspersed with songs of an assisting vocalist:

Sonata, op. 53	Beethoven	Master Arriola.
Plainte d'Ariane	Coquard	
Nocturne, B major	Chopin	
Prelude in C	Chopin	
Prelude in G	Chopin	
Prelude in F sharp	Chopin	
Prelude in E flat	Chopin	
Polonaise, A flat	Chopin	
Les Berceaux	Faure	
Nell	Faure	
Infidélité	Hahn	
Fetes Galantes	Hahn	
Adieu	Converse	
How Many Times Do I Love Thee	Manney	
The Wind Speaks	Grant-Schafer	
Spring	M. Lang	
Warum	Schumann	
Toccata	Jonas	
Liebestraum	Liszt	
Hungarian Rhapsody No. 6	Liszt	

Youthful "prodigies" on the piano by no means have been rare in these or other times, but not within the memory of New York's oldest musical inhabitant has any juvenile talent ever been noted here which compares even remotely with the phenomenal gifts of Pepito Arriola. Josef Hofmann came closest to duplicating the feats of the Spanish lad, but he could not be expected to equal them quite, for he was younger than Pepito is now, and therefore lacked his mental and physical equipment. Hofmann played like a child, but Arriola plays like an artist; in fact, he is an artist, and therein lies the unique and almost incomprehensible thing about this boy of tender years. Doubtless there will spring up here and there doddering old musical fossils who will tell you that a child cannot be an artist. Of course not. An ordinary child cannot be an artist. But an extraordinary child can be an artist, and Pepito Arriola is both extraordinary and an artist. Therein lies the unprecedented attraction in his performances and the secret of the sensational success he achieved in the cultured musical centres of Europe and now has duplicated here. Mere youthful finger technicians no longer astonish the public of London and Berlin any more than they impress concert-goers in New York, nor is even the most marked ability for tonal mimicry in children considered as worthy of serious critical attention in these days. "Infant phenomena" who have speed of finger and copy faithfully the tempi, pedalling, and tonal nuances of their teachers are plentiful all over the world, and no longer excite much surprise or admiration outside of their own immediate circle of friends and relatives. But there has been and there is a far different species of youthful musical prodigy—the kind that is really prodigious because of gifts which bear the stamp of artistic maturity and are no more to be explained than are the mystifying performances of the various (well authenticated) tiny wonders who at different periods have been expert mathematicians, historians, linguists, and orators before they reached the age of ten.

Wieniawski was a "boy prodigy" when Schumann first heard him, but that did not prevent the renowned composer critic from publishing in his paper an enthusiastic feuilletton about the boy, praising his artistic ripeness and predicting for him the future greatness that he achieved. Liszt was an infant phenomenon, and the mighty Beethoven—surely a stickler for the dignity of his art—found it not only worth his while to listen to the tot, Franz Liszt, but was even moved to embrace him after he had finished playing one of the master's trios. At the time of that happening, in Vienna, Liszt was two years younger than Arriola is now. The case of Mozart is too familiar to need citation here. Nobody ever has been heard to exclaim against his early public appearances and his exploitation in concert. Who dares to say whether Mozart's "child prodigy" period was not directly responsible for the master work he did later, furnishing him with the freedom of style and breadth of view which come to an artist sometimes largely as a result of travel, observa-

tion, and association with many and varying artistic influences. Had there been no trips to London, Paris, Munich, Rome, Bologna, Mantua, etc., and had the little genius, Mozart, been kept in provincial Salzburg, there might have been a different story to tell about him than the divine one which now emblazons the pages of musical history.

At eleven Weber composed an opera and never had cause to regret the experience. Mendelssohn's precocity did not prevent him from becoming one of the greatest of all musicians. At nine Chopin played his own compositions in public. At the same age Paganini created a furore with a concert at which he appeared as composer and soloist. This line of demonstration could be continued through practically the whole list of the famous musical personages of all times.

Pepito Arriola is a pianistic genius of the highest order, for already he possesses in a marked degree nearly every



ARRIOLA.

one of the qualities considered essential in the make up of a real master of the keyboard. Naturally, the child must be considered as a child, and he is not supposed to have, for instance, as much actual strength as a man, but in other respects it is practically impossible to find in his performances the least sign of immaturity or of any copying, or lesson learned parrot fashion. The theory of mechanical mimicry is at once knocked in the head by Arriola's amazing variety of tonal modulation and the astounding manner in which he manipulates the pedals to obtain constantly changing color effects. That is a phase of piano playing which cannot be imitated by a child or taught by a teacher, as well-informed musicians know. Another mystifying feature about Arriola is his perfect, masterful repose. No agitato episode, no storming in fortissimo, no reckless racing through rapid scale passages ever prevent him from recovering his poise instantly, keeping the rhythmic balance always, and returning to the necessary calmness and dignity in the quieter moments.

Next to this impressive power of repose—almost terrifying in one so young—is Arriola's impeccable sense of rhythm. It never deserts him for an instant, and better than anything else, proves his innate musical nature and his predestination for the career he now is following. His finger dexterity is miraculous, for it includes brilliant mastery of scales and passage work, as in the Beethoven sonata, the G major and F sharp Chopin preludes and A flat polonaise, the Jonas toccata, and the cadenzas in the Liszt numbers. His wrists have the true virtuoso resiliency and endurance, as evidenced in the polonaise and the rhapsody. The trills in the last movement of the sonata, and in the Chopin nocturne, were startling in their speed and crispness. The "reading" of the Beethoven work was the approved one of an accomplished con-

cert performer. The familiar crescendos, rallentandos, accents, phrasings, were all there. The inner voices sounded their presence understandingly. The turbulent and lyric sections were presented in intelligent differentiation. The middle movement had poetry, the finale possessed sprightliness and quiet humor. Even the little blandishments of tone and technic which no grown up virtuoso ever is able to resist, were in the canny rendition of little Pepito. Take notice that the Chopin nocturne was not the school girl one in E flat, or the one in G minor, or the one in F, but the morbidly melancholy and abstruse product in B major, formerly beloved by Carreño and Paderewski. The tenderness, sighing grief, and real morbidez that came from under Arriola's childish fingers were sheer unbelievable, and, in fact, never would have been believed from any mere abstract telling of the deed. The prelude in C had a simple, appealing charm, which more sophisticated players often have tried in vain to coax out of that piece. The grief-laden F sharp prelude, with its poignant foreshadowing of Wagner's "Tristan" harmonies, was another rendition that bordered upon the supernatural. The boy's tone adapted itself to each rise and fall of the ever changing modulations, and he seemed to feel the tragic note in the miniature poem of passion as something quite distinct from the moods he was called upon to express in all his other selections. The E flat prelude, in its delicate and delightful performance, would have done credit to De Pachmann. In the big "Reiter" polonaise, the attack was vehement, vital, ringing. The climaxes were well understood by the tiny player, and he worked up his left hand "galloping" octave crescendos in the approved bravura manner. The "Liebestraum" was another evidence of unusual emotional precocity, and strange as the assertion may seem, it had much of the "lived and loved" flavor which must be put into the composition in order to sound its highest lyric and dramatic potentialities.

After the scintillating technic and temperamental abandon exhibited in the sixth rhapsody, the fervid excitement in the house broke all bounds—it had overflowed a half-dozen times earlier in the afternoon—and the occupants of the parquet seats swarmed down the aisles and pressed against the stage in order to get a view of the amazing youngster at close range. Cheers greeted his every reappearance, and he was compelled to play three encores, Rubinstein's "Valse Caprice," Schumann's "Bird as Prophet," and Chopin's study in G flat, on the black keys. In some respects, the Rubinstein "Valse Caprice" was the most awe inspiring of all Pepito's wizard feats. The bewitching charm of rhythm and color, and the aplomb and cocksure bravura with which the fabulous little player invested the old battle horse of former generations of concert-pianists, formed a fitting climax to the bewildering deeds of the afternoon. It was an experience never to be forgotten and one that nobody should miss wherever and whenever an opportunity offers to hear this truly blessed favorite of the gods of music. Manager R. E. Johnston has done an important and highly praiseworthy thing in bringing Pepito Arriola to America for our musical delectation. He is by all odds one of the most moving manifestations of purely interpretative genius this country ever has heard on the piano. THE MUSICAL COURIER does not explain Pepito Arriola; it accepts him.

Between the piano numbers, Lilla Ormond sang a variety of songs, and displayed a voice of much natural resource in volume, color, and sympathetic timbre. While there was room for discussion as to the wisdom of some of her selections, they all were delivered with intelligence, sincerity, and feeling. Andre Benoit assisted with unusually effective and routine accompaniments.

A concert grand of the famous Baldwin make was used by Arriola, but the keyboard had to be reduced in the key width in order to fit his small hands, while the pedals had to be raised to enable his feet to reach them. The piano itself remained unchanged in all of its essentials.

William A. Becker's Recital Program.

William A. Becker, the Ohio pianist, will present the following program at his New York recital in Mendelssohn Hall, Tuesday afternoon, November 30:

The Harmonious Blacksmith	Handel
Sonata, opus 53 (Waldstein)	Beethoven
Warum?	Schumann
Grillen	Schumann
Vogel als Prophet	Schumann
Scherzo in B minor, op. 20	Chopin
Waltz in C sharp minor	Chopin
Polonaise in A flat, op. 53	Chopin
Impromptu in B, op. 142, No. 3	Schubert
Barcarolle in G	W. A. Becker
Staccato, study in C	Rubinstein

California Girl Studying with De Rigaud.

Helen Goff Joubert, one of the leading dramatic sopranos from the Pacific Coast, is in New York this season studying with Clara de Rigaud.

Beecham's London Symphony Orchestra.

OCTOBER TOUR THROUGH GREAT BRITAIN.

The following are some recent press criticisms covering the October tour of Beecham's London Symphony Orchestra tour through Great Britain:

Exeter must consider itself fortunate in having been included in the list of cities mapped out for the tour of the Beecham Orchestra, which appeared at the Hippodrome this afternoon, and which is shortly to leave this country for a visit to the United States. If there is one thing more than another in connection with music of which as a nation we have reason to be proud, it is the high position held by our leading orchestras. Here, at any rate, we can equal—in the opinion of some judges, we can surpass—anything that the Continent can show. The Beecham Orchestra, composed as it is of some of our finest players, has already taken a position in the first rank, while its conductor, Thomas Beecham, has revealed gifts which have attracted the attention of both English and foreign critics. In addition to his rare ability, his marked sympathies for native music have done not a little to win him favor among the large and growing section of the people who are beginning to appreciate the fact that there has arisen, in our midst, a promising school of young English composers and who are grateful to a conductor like Mr. Beecham, who gives opportunities for their works to be heard. It was not surprising, therefore, that the program this afternoon contained the one most recently composed English work, which, during the past year, has evoked more discussion than anything else in the musical world, namely, Sir Edward Elgar's new symphony, which was heard for the first in Exeter. All this must be very satisfactory to those who recognize the signs that the period of our musical decadence has ended, and that we have composers among us who are restoring England to the front rank in European music. Nothing is better calculated to hasten this movement than the work which Thomas Beecham and others are doing in cultivating public interest in the products of native genius. It is in orchestral music that Elgar's strength lies; the work which the Beecham Orchestra played this afternoon is the English composer's first attempt in the handling of that highest form of composition, the symphony. Departing somewhat from orthodox lines, it has many novel and interesting features. Although it has no program, the composer has, we believe, caused it to be known that it is intended to be an expression of his own life experience—ideals and actualities, joys and sorrows, struggles and conquests. No one can fail to realize the joyous note is triumphant. The music is based on broad diatonic melody, portions of which are heard frequently throughout. Enormously complex and difficult is the first movement, and only possible to an orchestra of first class artists.

The second movement is delicate and piquant, and possessed of great charm. Perhaps the finest portion of the work is the third movement, which sounds a deep tone of tragic emotion, and reveals, in a striking manner, the composer's wonderful power in plumbing the depth of human feeling. Thrilling indeed was the finale, in which the brass is used with fine effect, the great theme being conspicuous. So ended a work which will linger long in the memory of those who heard it.

Applause was hearty and continuous and conductor and orchestra were called back and given an ovation.

The orchestra, which was composed of about ninety players, showed great beauty of tone and artistic conception marked all their efforts. Their command of the nicest gradations of tone coloring was wonderful.

Exquisitely delicate effects were obtained from the fairylike music of Weber's overture to "Oberon," and again in the scherzo from Mendelssohn's "Midsummer Night's Dream," which had to be repeated.—Express and Echo, Exeter, October 7, 1909.

The Beecham Orchestra gave a grand concert in the Bath Saloons last Friday afternoon. There was a very large attendance of music lovers, who demonstrated their appreciation by rapt attention and frequent applause. The orchestra is conducted by Thomas Beecham, who has made a name for himself in musical circles. It is evident that Mr. Beecham is an enthusiast at his work. He seems to put his very heart and soul into the piece as it is produced, and the wielding of the baton in his hands must be hard work, and called for no little physical effort. He is indeed a most alert and up to date conductor, most active and precise in his movements, and having a thorough command of his men. It is not often that so many stringed instruments are seen or heard on a platform at Torquay, nor such a long program of high class music submitted, but though there were so many instrumentalists, the effect as regards harmony and cohesion was admirable, and showed that the Beecham Orchestra must have gone through most careful training and practice.—Torquay Times, Torquay, October 15, 1909.

The Beecham Orchestra, founded and conducted by Thomas Beecham, is now on tour, and was heard for the first time in Bournemouth, at the Winter Gardens, on Saturday last. Thomas Beecham is an interesting personality, and one who has certainly made his mark as an orchestral conductor. The difficult and exacting string work of "The Bartered Bride" overture, so characteristic of this piece, was played with great power and brilliance.

To my mind, the outstanding features of the Beecham Orchestra consisted in their remarkable unity of attack, their finely wrought crescendos, and the luscious tone and quality of the woodwind playing. These were the distinctive elements which made the orchestral effect. The audience proved to be not only appreciative, but enthusiastic in its reception of the whole of the music played.—Visitor's Directory, Bournemouth, October 16, 1909.

Another Sunday concert season at the Palace opened most auspiciously last evening, when, in spite of the pitiless rain, a full house welcomed the well known Beecham Orchestra. Nothing fresh in the way of praise can be said in favor of the combination playing under the baton of Thomas Beecham. Opening with a sprightly rendering of Smetana's overture to "The Bartered Bride,"

Mr. Beecham's men next gave Holbrooke's tone poem "Byron," a work first performed at Leeds in 1904; an animated orchestral subject, containing a number of delicate passages for flutes and clarionets. Subsequently, the orchestra submitted the rhythmic scherzo from Mendelssohn's "Midsummer Night's Dream." One of the very best things of the evening was the superb rendering of the overture to "Tannhäuser," which resulted in an enthusiastic encore. The program concluded with a really masterly rendering of Tchaikowsky's turbulent "1812" overture, in which with all the force of the full orchestra the Russian hymn triumphs over the "Marseillaise," and the climax is reached in a pean of sound.

The management of the Palace is to be congratulated on providing the audience with such a rich musical treat.—The Times, Southampton, October 9, 1909.

Thomas Beecham, who deserved a high niche among native born conductors by reason of his encouragement of the works of modern English composers, has secured the assistance of an excellent orchestral combination, for though many are comparatively young players, they have evidently been chosen with skill. The result is a well balanced body of instrumentalists, who, under Mr. Beecham's commanding and, at the same time, inspiring direction,



THOMAS BEECHAM.

are capable of essaying the most difficult tasks.—Berkshire Chronicle, Reading, October 16, 1909.

In the British musical annals there is probably nothing to equal the career of Thomas Beecham, who only took up the serious study of music after leaving college, less than ten years ago, and has already gained a reputation which will survive. Mr. Beecham, who is a composer as well as a conductor, made a special feature of important British and other modern works, and in January this year his orchestra played, with great success, at the Queen's Hall.

The critics have been unanimous in their acclaim, and Mr. Beecham has been, by all, pronounced a great conductor. He deserves all the praise he has received, for probably no man can be compared with him, except August Mann, for his insight in selecting his instrumentalists, and he may be classed in the same rank with the eminent conductor for his ability, not only to know precisely what he wants, but exactly how to produce the effect desired. In a word, Mr. Beecham's orchestra is first rate in every detail, as all the critics have acknowledged, the ensemble being superb.

Monday's program opened with that ever popular work, Mendelssohn's overture "Hebrides." It was delightfully rendered, the orchestra proving itself (as throughout the concert) truly wonderful, not only in its completeness, but also in its tone and effect.

The second part of the great concert consisted of the new symphony in A flat, by that truly remarkable musician, Sir Edward Elgar. This composition is grand alike in its conception and in the manifold art involved in its construction. We must be content with the remark that it was presented by Mr. Beecham's orchestra in as perfect and soulful an interpretation as could possibly be conceived.—Mercury, Reading, October 16, 1909.

On Tuesday, an enthusiastic welcome was given in the Corn Exchange to the orchestra created and conducted by Thomas

Beecham. The program was opened by Mendelssohn's "Hebrides" overture, a work of high repute, splendidly interpreted. The tone was good throughout, and the performers were perfect in time as they were artistic in delicacy of touch. The orchestra also played Debussy's petite suite most sympathetically. Perhaps they were greatest in Schubert's divine unfinished symphony, which was watched with unabated attention during the twenty-four minutes it lasted. Every detail of the inspired work was carefully treated by the orchestra, Mr. Beecham's refined and suggestive method of conducting being highly appreciated by the public, as well as by the performers themselves.

The closing piece for the orchestra was an arrangement by Hector Berlioz, based on themes in his unappreciated opera of "Benvenuto Cellini," and this gave the popular touch to the uneducated ear which the more classical pieces had not struck; bright, joyous, full of Maytime festival suggestions, this sent every one home in high spirits. The variety proved how well trained is this new musical body, all of whom play as artists of the first rank. There was a unity of purpose in their performances which spoke volumes for their gifted conductor's method, and there was an attention to light and shade which was most effective. The precision of the musicians was shown in some fine staccato passages, wherein all played as if moved by one master hand—and that is exactly what it was.—Beds. Mercury, Bedford, October 15, 1909.

The London musical season, just ended, has held many triumphs for Thomas Beecham. Before the end of January, he introduced to the public his new orchestra, which, by that one appearance only, leapt into the front rank of the world's orchestral organizations. The impression thus created was added to by each succeeding concert of the series that Mr. Beecham and his orchestra have since given.

The series of concerts culminated on June 7 in the presentation of Frederick Delius' "Mass of Life," Mr. Beecham's reading of which is so masterly and impressive that R. E. Johnston, the famous New York impresario, who happened to be present, at once got into touch with Mr. Beecham's agent, and made a contract with him under which the Beecham Orchestra will tour America next spring, giving at least fifty concerts, the first of which will take place in New York on Easter Monday.

In fine, it is safe to say that no one in the musical world has won so many honors as have fallen to Mr. Beecham during the past six months. His forthcoming tour in the provinces is, therefore, one of the most important events that have occurred in the musical life of this country for many years.—Beds. Mercury, Bedford, September 18, 1909.

The present orchestra was formed by Thomas Beecham early in the present year, in succession to the new symphony orchestra, which the talented conductor had organized in 1906. We were fortunate to have had the opportunity of hearing this popular combination prior to their departure for America. Mr. Beecham has been wise in the choice of his leaders, many of whose names are well known as associated with quartet music, and no trouble or money has been spared to make each department of first class quality. In the list of works performed in London, Mr. Beecham has introduced many unfamiliar compositions of modern composers, several British ones among this number, and on Monday we were treated to at least one of these novelties, a concerto for viola and orchestra, by York Bowen, the solo of which was most ably played by Lionel Tertis.

The playing of the overture to "The Bartered Bride" at once revealed the rich tone of the orchestra, and the perfect control possessed by the conductor over his forces. Mr. Beecham's methods are distinguished by great energy and wonderful vivacity, and his men are irresistibly affected by his enthusiasm and vigor. The overture to "Tannhäuser" was played magnificently.

There was a large audience, and the playing and quality of the orchestra, as well as Mr. Beecham's conducting, were greatly appreciated.—Chester Courant, Cheltenham, October 20, 1909.

A musical event of very great interest took place on Wednesday afternoon when the Beecham Orchestra visited Cheltenham and gave a concert prior to their departure to America. It is not long since Mr. Beecham formed his band, but with it he has achieved a remarkable success; indeed, he is a born conductor. The tone of the orchestra is exceedingly fine, and each member of it seems imbued with but one aim, namely, to do justice to their chief, and the music which he so vigorously interprets. The first orchestral number was the "Hebrides" overture of Mendelssohn's most charmingly played.

"L'Après-Midi d'un Faune" was not so mystical as much of Debussy's music, and it is most delicately scored for small orchestra; it was beautifully played. But from the orchestral point of view, the great event was the performance of Elgar's symphony in A flat. It may safely be said that it is an absolute impossibility to appreciate the nobility and depth of the work at a first hearing. Indeed, the workmanship is so skilful and the score so intricate and complex, that study and oft rehearsing are necessary for a true estimate of the value of its composer's first symphony. How much of the success of Wednesday's performance was due to Mr. Beecham it is hardly possible to say. Of one thing we are assured, that no one, save a master of score reading and of orchestral possibilities could attempt to conduct such a work.—Looker-on, Cheltenham, October, 1909.

A further mark of musical distinction has been conferred upon Malvern, the town having this week received a visit from the Beecham Orchestra, which is making a brief tour in England prior to its departure for America. It is not necessary for us to introduce at any length the able conductor of the magnificent orchestra, whose name it bears.

Of the various works included in the program, none probably created more intensity of interest than Elgar's masterpiece, symphony in A flat. We consider that under the guiding hand of the

conductor on this occasion, Elgar's renowned composition received a rendering that was both interpretatively and technically excellent, and, in our opinion, quite equal to that given at the recent Hereford festival, and directed by the composer.

The concert was brought to a fine issue by a magnificent rendering of Wagner's "Tannhäuser" overture. Here, again, was a fine display of orchestral ability, the united efforts of the Beecham combination of musicians, giving a presentation and interpretation of this splendid work, attaining, as near as possible, the point of perfection.

It was, indeed, an impressively grand performance.

The orchestra's performance throughout the concert was in every respect of the very highest method; the performers one and all were of a very advanced order of excellence, and all worked together for unity of purpose, by which they accomplished great things. Special mention must be made of the delightful manner in which they rendered the accompaniments, these were all exquisitely expressed.

Of the conductor, Thomas Beecham, all criticism goes in his favor. The very able manner in which he conducted his forces through the entire concert, stamped him as a leader of a very high order. He obtained from his performers all that was necessary for a faithful interpretation of the chosen works. His bat was intelligent and to the point. Every movement conveyed a meaning, and ready response followed immediately.

In conclusion, we may safely affirm that the concert given by the Beecham Orchestra, yesterday afternoon, will not be quickly effaced from memory. It was undoubtedly the most superb and highly finished concert heard in Malvern, and those who attended to hear fine music, admirably rendered, must have met with abundant gratification.—*Malvern Gazette*, October 15, 1909.

Even without the magic of a foreign name, Mr. Beecham has the fame as a conductor sufficient to insure him and his orchestra a large audience. The members of the orchestra are, for the most part, well known English musicians who have already made their reputation in other orchestras.

Mr. Beecham, who had a very friendly reception, made a favorable impression from the first. Alert and physically well knit, he showed in his handling of the works, that it is possible to possess a genuine artistic temperament without any of the tricks of professional affectation. The work last evening made demands on all departments of the band, and also gave occasional prominence to individual performers. Never did any section fail the conductor, who laid stress on the picturesque realism of the works, particularly the "1812" overture of Tchaikowsky. He is specially fortunate in his strings, which for tone and richness compare favorably with any orchestra which we have heard, and while the strenuous passages were powerfully rendered, the advantage of the frequent playing of the same combination of individuals under one conductor, were shown even more effectively where the delicate nuances of sound were successfully attained. In some respects, one of the most interesting features of the concert was the performance of Chaminade's concerto for flute by Mr. Ackroyd. It was distinctly a novelty.—*Observer*, Burton, October 13, 1909.

The Beecham Orchestra is essentially British in style, British in origin, British in personnel, British in spirit and method. There are no marionette displays from the conductor's desk, and yet every component part of the orchestra is under such perfect control that Mr. Beecham might be manipulating an electrically coupled organ. Mr. Beecham coaxes rather than beats up his effects, and relies on neither tricks nor freak instruments, but his tone pictures are not lacking in strength, lucidity and boldness.

The concert opened with the "Oberon" overture (Weber), and the pianissimo opening conveyed an idea of the marvellous control of so powerful a band, which was justified by the rich, contrasting tone pictures which followed.

Holbrooke's fantasia, "Byron," a work first performed at Leeds by the Choral Union, in 1904, and an animated orchestral subject, followed. Some fine passages for flutes and clarionets were rendered with exquisite delicacy.

The second part of the concert was entirely orchestral. The well known "Peer Gynt" suite, with its ever recurring seductive theme, received a scholarly rendering, ripe in tone and exquisite in workmanship. The concluding item was Tchaikowsky's turbulent "1812" overture, played with all the force of the full orchestra, and the Russian hymn triumphing over the "Marseillaise." The pean of sound in which the climax was reached was a wonderful expression of melody and counter melody in a massive tonal background.

It was a concert of rare charm and excellence, if not, indeed, the finest of the sort yet heard in Burton.—*Daily Mail*, Burton, October 16, 1909.

As to the concert itself, one can only write of it in superlatives. The audience went expecting much; but it is safe to say that not the most sanguine expected such a uniformly high standard of musical excellence to be reached. From the first item until the last, their enthusiasm was unrestrained and demonstrative, and the unusual spectacle, for St. Helens, was seen of staid members of the audience waving their hats or programs, and, at other times, bursting into a hearty cheer before the particular item under treatment was concluded. Indeed, bravos and hurrahs punctuated and characterized the evening's applause, and the reception accorded the talented musicians was such as no artist could complain of, though it was every whit there due.

However much some towns may refuse to do honor to prophets of their own breeding, such a charge cannot be brought against St. Helens, the birthplace of the talented gentleman who has given his name to the orchestra which is now touring the leading musical centers of the country prior to an extended American tour. Thomas Beecham has been both plucky and patriotic in the task to which he has devoted himself. But success came comparatively soon, and among those who quite early were quick to appreciate his genius was his Majesty the King. It is safe to say that Mr. Beecham made no distinction between the work he gave before his Majesty and the work which he gave at St. Helens. True genius cannot differentiate. And Mr. Beecham is a genius; musical England has proclaimed him such. He has a truly wonderful hold over his orchestra, and has succeeded in imparting to every member something of the intense enthusiasm with which he is inspired. It is easy to anticipate the result of such a combination of talent and enthusiasm; but it is impossible to imagine anything cleaner, more perfect, or more musically than the work of the orchestra. There was nothing to cavi at; everything to admire and enthuse over.—*Reporter*, St. Helens, October 19, 1909.

The orchestra which Thomas Beecham has called into being has a patriotic interest in the fact that it is practically "all British" in origin. It is Mr. Beecham's desire to give expression, as far as possible, to the compositions of British composers, and he is very

worthily giving effect to this idea by introducing to his audiences Elgar's new symphony, a work which represents certainly the most ambitious aspiration of any composer in this highest form of musical composition. The orchestra which Mr. Beecham has assembled under his baton is a numerically strong one, and it plays with that precision and aplomb which come only of constant association in performances, and it, moreover, includes some excellent solo instrumentalists. The orchestra also gave the well known "Hebrides" overture of Mendelssohn, in which the composer presents with a rare felicity a tone picture of wild, elemental nature, as it impressed his mind during a visit to the bleak Northern Sea, and as a lighter contribution they played Hugo Wolf's serenade for viola and orchestra. The audience were very appreciative, and at the close recalled Mr. Beecham in acknowledgement of their intense pleasure.—*Chronicle*, Bolton, October 23, 1909.

The Beecham Orchestra visited Wigan on Tuesday, and gave a concert in the new pavilion. The orchestra is one that has achieved a great reputation, being generally accounted one of the foremost in England, and Mr. Beecham has undoubtedly earned for himself a leading position among our English conductors. The orchestral selections were judiciously varied as to give an opportunity of comparing styles, and also of hearing a work of one of our most modern composers, Joseph Holbrooke. This young and ardent musician was represented by a tone poem, "Byron"; a highly imaginative and cleverly scored work, first performed in Leeds by the Leeds Choral Union in 1904. Music of this character requires to be heard more than once to be properly understood. It was, however, admirably played. The performance opened with the Berlioz overture "Le Carnaval Romain," a bright and spontaneous work that gives expression to the gaiety of the festive scene. The joys and delights of a carnival are conveyed by a rhythmic sense of gladness and abandon. Instruments of percussion are largely employed, and the whole rushes on to a most invigorating and vivacious finale. The capabilities of the band were at once tested in this attractive work, and so fine was the playing that all looked forward with increased interest to the orchestral work that followed. Wagner's overture "Tannhäuser" was played with remarkable breadth and verve. The audience became thoroughly worked up by the massive effects that Mr. Beecham so artistically obtained, and a fine scene of enthusiasm prevailed at the close. The concert, in short, was one worthy of the remembrance, and, in fact, quite one of the best that have ever been heard in Wigan.—*Observer*, Wigan, October 23, 1909.

The simplicity, loveliness and uplifting qualities of music were never more nobly testified than by the Beecham Orchestra's performance last evening. Plain, straightforward execution, sympathetic expressiveness, directness of purpose and devotion to the composer's motives, dominated the reading of Thomas Beecham, who personally conducted. The whole performance of the new symphony by Sir Edward Elgar was entirely satisfactory, and while the musical detective, on the lookout for suspicious lapses from the ideal, might here and there detect a little lack of balance or an overemphasized forte in an isolated instrument, the general effect was a revelation of art, a masterly achievement marked by a strongly loyal interpretation. At the finish, Mr. Beecham had one of the rare demonstrations of enthusiasm in which Kendal audiences allow themselves to indulge. He was cheered, recalled and recalled, and it was not until the whole orchestra acknowledged the high compliment that their expressions of gratitude showed signs of ebb.—*Mercury*, Kendal, October 22, 1909.

This was the first occasion on which the Beecham Orchestra had visited Belfast, and there was much speculation as to whether they were justified in the reputation which they have established in other parts of the kingdom. It was obvious that the audience had determined to form their own opinion on that point, regardless of the accounts which they had read of the performances of the orchestra in the great centers in England. When Mr. Beecham walked onto the platform, they received him cordially, but their attitude showed a certain amount of reserve. This, however, soon wore off once the conductor had got his forces under control. The orchestra consisted of seventy-five performers, and their quality was first tested in their interpretation of Smetana's overture to "The Bartered Bride." The interpretation given by the orchestra was eminently satisfactory. The conductor had them under perfect control, and their playing was characterized by precision, purity of tone and a genuine feeling of the sentiment which the composer wished to convey. The overture is by no means profound, but it is sincere, and Mr. Beecham's reading was as thoroughly sympathetic as could possibly be desired. There was more scope for the energies of the orchestra in Miss Smyth's stirring prelude to Act II of the "Wreckers." Unquestionably the composition, which had been most eagerly anticipated by the audience, was the Elgar symphony, which had been almost universally acclaimed as a work of the highest value. It was received with prolonged applause last night and was brilliantly played. Between the conductor and the orchestra, there was a thorough understanding. Mr. Beecham made very little use of the score, although he had it before him. The orchestra responded promptly to every demand made upon them, and the result was that they achieved a signal triumph.—*News-Letter*, Belfast, October 26, 1909.

I have never heard more enjoyable orchestral playing. It is a fine orchestra, with an exceptionally gratifying ensemble. The tone of the various departments was rich and full with the utmost sympathy and command over every phase of expression. There was nothing unduly sensational. The power and majesty of the climaxes were not affected by too much percussion, but heightened by that intensity which comes of that reserve which prevents the instrumentalists from passing beyond their best tone. I have not had previous experience of Thomas Beecham as a conductor, but I was struck with admiration, not only for his magnetic power, but his invariable taste and musicianly feeling. His conducting was a great performance. He was never unduly sentimental, and never hysterical, but his feeling was deep, sincere, and his technical expedience varied and resourceful. His interpretation of the Elgar symphony was beyond criticism.—*Knareborough Post*, Harrogate, October 30, 1909.

Thomas Beecham, whose ability and enterprise and liberality are responsible for the formation and fame of the Beecham Orchestra, seems to have set himself a goal in his labors similar to that which the late Carl Rosa had before him when he launched his operatic ventures thirty-five years ago—the encouragement and exploitation of native talent. Mr. Beecham's ambition is to perform in a worthy style with the aid of British instrumentalists orchestral works by British composers. High expectations which had been formed of the orchestra were not disappointed. It is a combination possessing what its chief probably values more than anything, the truly British temperament, combined with an indi-

vidual and collective efficiency, which recognizes difficulties only to overcome them.

Mr. Beecham's program was altogether modern in a musical sense—it comprised several pieces that made special demands both upon the conductor and the orchestra. And both came triumphantly through the ordeal. The orchestra is some eighty strong, beautifully balanced, possessing fine tone and technique, with quick appreciation of light and shade. Mr. Beecham has it well in hand, his style in conducting being no less impressive for being picturesquely somber, and he evidently knows thoroughly the works he presents, and enters fully though unobtrusively into the spirit of the composer.

Each of the half dozen items given last night was finely rendered, and the applause of a delighted audience told how fully the efforts of both conductor and orchestra were appreciated.—*The Northern Whig*, Belfast, October 26, 1909.

Last night, at the Ulster Hall, the second Phillips Subscription Concert was given, the attraction on this occasion being the first appearance in Ireland of the famous Beecham Orchestra. The hall was practically filled a quarter of an hour before the advertised time before starting, and at eight o'clock there was not a seat unoccupied with an eager and enthusiastic audience. Thomas Beecham is one of the greatest of modern English orchestral conductors, and seems determined, judging by his preferences in the pieces he produces, to encourage the rapidly growing school of the more or less notable modern English composers.

The piece de resistance at last night's concert was the new symphony by Sir Edward Elgar, which was performed for the first time in Ireland. This composition marks, without any degree of doubt, a new era in English music. It is in four movements, beginning with a solemn and majestic andante, a truly noble theme. The andante leads to a brisk and passionate allegro, which, after a magnificent climax, beautifully toned by the brass, ends the first movement with a few calm bars. The second movement, an allegro molto, brings us on almost without a break to the third movement, the adagio. This is, perhaps, the finest, most beautiful and earnest piece of composition in the whole range of modern music.

The last movement is allento, brightening toward the end in a glorious allegro, with a curious passage in double sixths.

The orchestra were faultless and really above criticism in their finished rendering. At the end of the symphony the audience showed their hearty appreciation both of the pieces and its performance. It was perhaps easier to judge and appreciate the brilliancy of the orchestra in the overture to "Der verkaufte Bräut," with which they opened the concert. This piece we have heard on other and larger orchestras, but Mr. Beecham's orchestra was unsurpassable in their rendering of it. The vigorous verve of their inspiring attack, their skilful crescendos and their beautiful coherence, left nothing to be desired.

The final item was the great "Tannhäuser" overture, and Mr. Beecham's rendering of it was notable. A Wagner overture brings out the full ability of an orchestra if anything does. In this case, the opening woodwind passage was as effectively done as the whimpering of the strings in the accompaniment to the stupendous finale on the brass instruments, and during the wild Venusberg music, the able fingering on the strings was kept up consistently to the conclusion of the wonderful passage. The orchestra, in a word, showed an efficiency which has seldom, if ever, been excelled in the rendering of this most characteristic example of the genius of Wagner.—*The Irish News*, Belfast, October 26, 1909.

The performance by the Beecham Orchestra of Sir Edward Elgar's symphony in A flat was beyond reproach. The orchestra consists of English musicians, and they are a standing rebuke to the accepted notion that foreign instrumentalists are superior to us in emotional playing. Of course, it must be remembered that this orchestra has been performing Elgar's symphony for a considerable time, but their familiarity with the work does not breed contempt. They seem to play with the same earnestness and vigor as ever, and it is, therefore, a great advantage to hear such a popular performance.—*Mail*, Dublin, October 27, 1909.

Those who attended the Beecham Orchestral Concert yesterday afternoon were treated to a selection of music which rarely falls to the lot of Dublin concert goers. The Beecham Orchestra is one of the finest combinations that has visited the city for a considerable time. The reception given to the orchestra by a large and attentive audience at yesterday's concert was nothing if not enthusiastic. A program filled with beautiful compositions, some of which were heard in Dublin for the first time, was interpreted in every instance with brilliant effectiveness which drew from the audience frequent outbursts of admiration. An overture by the Bohemian composer, Smetana, with which the concert opened, was performed with skill and precision, which at once established the orchestra in favor of the assemblage.—*Evening Herald*, Dublin, October 27, 1909.

Thomas Beecham's orchestra, which was itself the great feature of the concert, and the performance of which has been looked forward to with much eagerness by lovers of instrumental music, was well worth hearing. No finer orchestra has been heard in Dublin for years. We do not even make exceptions, in favor of the Halle Orchestra. Speaking generally of their performance of all the selections allotted to them, the highest praise must be accorded to them for volume and sweetness of tone and general finish. To say that under Mr. Beecham's baton they played as one man, is no more than the bare truth; but perhaps it is a little less, for it would be nearer the mark to say that they all played and phrased together as one first rate artist would, if it were possible for him to express the whole score by his five or ten fingers. The mass of strings finely balanced the brass and wood; indeed, the brass and wood did not require much balancing, so beautifully restrained were they in force, and so pure and refined in quality. They murmured in the piano passages, and only in the most pronounced fortes did the bright flashing of the brass throw light, as it were, on the ensemble. The strong passages, loud and soft, fast and slow, came out with exquisite distinctness and refinement of quality.—*Freeman's Journal*, Dublin, October 27, 1909.

The orchestral concert given at the Preston Public Hall last night by Mr. Beecham's combination was largely attended. A British orchestra, composed of some of the finest players we have in the British Isles, carefully chosen, and judiciously built up with the most jealous regard for correct tonality and balance is what has been wanted for some time, and Thomas Beecham's abilities, determination and enterprise have supplied the want. The principals in all sections of the orchestra are well known performers, and all are animated with a strong love for their work, and a spirit of loyalty to their conductor, who is, in consequence, able to make

the fullest use of his material. The effect of this unity of purpose and the aiming at lofty ideals, was shown last night in a magnificent performance of Sir Edward Elgar's symphony in A flat. This is a monumental work, and there are those who believe that the last word in music in the symphonic form has been uttered by Beethoven. In depth of thought, grandeur of ideas and tremendous range of expression, he has certainly never yet been equalled, though Elgar in some sublime passages approaches near him. But still the symphony is a work of which British people should feel proud. The other representations included the bustling overture to Smetna's "Bartered Bride," and the prelude to Act II of Miss Smyth's opera, "The Wreckers," the last named selection a fine tone poem suggesting the sea in its tragic moods.

The orchestra performed some very exacting work with great skill, and the tone of the strings, as might be expected, was rich and satisfying.—Daily Post, Lancs. (Preston), October 28, 1909.

Perhaps no English conductor has so rapidly risen to prominence as Thomas Beecham, the creator of the orchestra which now bears his name, and which will take part in the concert at the Victoria Hall, Hanley, tomorrow night. Only a very few years back, the name of Mr. Beecham as an ardent musician with a passionate determination to make other people see matters musical much as he saw them, was unknown, except to a few with Continental experience. The natural bent of the young artist was shown at a very early age; and no matter what opposition his determination to have his own way met with, he persevered, and it has now to be generally admitted he was on the right artistic track, as those who failed to see eye to eye with him were in the wrong. For a short time, it will be called to mind, Mr. Beecham was conducting the new Symphony Orchestra. That position he abandoned for the more responsible one he now occupies. It has been universally admitted that Mr. Beecham, as a conductor, ranks with the very best which this country can boast; that he has the fire, the artistic insight, and the rare gift to make his musicians completely understand what he wants them to convey to the public. Mr. Beecham not alone aims to attain absolute perfection in his performances, but, like his compeers, Henry J. Wood and Landon Ronald, to name no others, endeavors to bring out, through the orchestra, that to which the sounds and notes are nothing more nor less than the means.

Mr. Beecham seeks for the unifying thread, the psychological line, the revelation of which suddenly transforms, as if by magic, a more or less indefinite picture into a beautifully shaped heart moving vision. In addition, Mr. Beecham possesses the true musical temperament which, together with his natural keen intelligence, he brings to bear on all his works, as he certainly may be expected to do at Hanley tomorrow night, where he will conduct the great "Te Deum" of Berlioz, and the one symphony of Sir Edward Elgar. Mr. Beecham has already come to be recognized as a power in the land.—Staffs. Sentinel, Hanley, October 27, 1909.

An enthusiastic reception was given to the Beecham Orchestra at the Park Hall, Cardiff, on Wednesday evening.

An excellent opinion was formed of the capacity of the orchestra in the opening item, Weber's overture "Oberon." It was a

beautiful performance, showing poetic conception and delicacy of expression.

Elgar's new symphony, however, was the novelty of the evening. Of course, a stupendous work of this kind cannot be properly estimated at first hearing. Still, there is sufficient in every movement to make a direct appeal to its scholarly and artistic structure. Particularly telling was the adagio movement, melodious and cleverly orchestrated, and again the lento leading on to the allegro with a thrilling passage from the brass, forming a finale which cannot fail to be memorable. Of the orchestra, which interpreted the symphony, there can be but one opinion—that it has reached a standard of excellence. Mr. Beecham, the conductor, was always praiseworthy in conception, and in complete control of his men.

A feature of the concert was the excellent accompaniments of the orchestra, never overpowering, and always musical and supporting.—Western Mail, Cardiff, October, 1909.

The Beecham Orchestra, under the conductorship of Thomas Beecham, made its first appearance in Cardiff on Wednesday night at the Park Hall, before a strikingly enthusiastic audience.

The Beecham Orchestra, practically a new organization of musicians of British origin, with a British conductor, formed to give expression to the compositions of the younger British composers, has leapt to the forefront of the musical world by sheer ability of the highest order.

The style of playing and the conducting is severely British. There is no pompous display, no antics at the conductor's desk, no mannerisms or tricks, just an orderly band, that responds to the will of the conductor in a marvellous manner.

The concert opened with a performance of the overture "Oberon," and the first few bars of the pianissimo would have convinced any doubter of the sterling qualities of the instrumentalists, the combination of the orchestra and the perfect understanding between players and conductor.—South Wales Daily News, Cardiff.

BERLIOZ'S "TE DEUM."

The Beecham Orchestra is one of the finest in existence and under its inspiring conductor, Thomas Beecham, it gave an extraordinary exposition of Hector Berlioz's great work.—Staffs. Sentinel, Hanley, October 29, 1909.

The long discussed musical event, the Beecham Orchestral Concert, is over. The large audience was, of course, attracted by the fame of the orchestra, and the first performances of Sir Edward Elgar's symphony in Cambridge, in which he has given us the fullness of his life's experience.

Thomas Beecham has an orchestra fully qualified to perform it. Thoroughly in sympathy with the conductor, each instrumentalist responds to the slightest quiver of the genius wielded baton, as if it possessed some mysterious virtue. Mr. Beecham's conducting stands in no need of recommendation. The playing was majestic and throughout reflected life more than poetry. And with such faithfulness to life that the dull phases of existence were mirrored through interesting tone painting. The Irish air variations were played with a fine spirit of exhilaration. The thirty-one variations on the well known aria, "Patrick Sarsfield," aroused so much en-

thusiasm that the composer, who was in the audience, had to bow his acknowledgments from the platform.—Daily News, Cambridge, November 1, 1909.

The Beecham Orchestra, which is on tour in the United Kingdom, visited the Kursaal on Saturday afternoon, and was welcomed by a large audience. The program was an interesting one, embracing Berlioz's "Carnival Romain," Tschaikowsky's concerto in G major, and Elgar's new symphony in A flat. The former, which was descriptive of the joys and delights of carnival, was admirably performed under the guidance of Thomas Beecham, the instrumentalists readily responding to the conductor's baton. In the Elgar symphony, the playing of the orchestra rose to a high level, and each movement was closely followed and heartily applauded. . . .

In Tschaikowsky's concerto, Kathleen Parlow, as the soloist, was most carefully accompanied by the orchestra, the instrumentalists, despite their numerical strength, never obtruding upon the soloist's work, and the audience were thus able to follow easily the fascinating number.—Herald, Harrogate, October 27, 1909.

Otto L. Fischer Plays in Brooklyn.

The concert of the Tonkünstler Society on November 9, held in the ballroom of the Assembly in Brooklyn, was notable for the appearance of the pianist, Otto L. Fischer, as soloist. His performance of the rhapsody in F sharp minor, by Dohnanyi, the scherzo, op. 16, by d'Albert, and the paraphrase on themes from Tschaikowsky's "Eugen Onegin," by Paul Pabst, was greeted by an ovation from the audience, and such as is seldom witnessed in the concerts of the society. The deeply tragic element of the rhapsody contrasted vividly with the airy lightness and sparkling humor of the scherzo, whereas the waltz of the paraphrase, with its sweeping spirited theme, literally brought the audience to its feet. In conjunction with A. C. Weston, Mr. Fischer played two works for two pianos: Variations on a theme from Schumann's "Minuet," op. 99, by Mario Tarenghi, and the variations in E flat minor, by Sinding. In these works Mr. Fischer showed that artistic feeling for a perfect ensemble which is so characteristic of his work as an accompanist.

Says Mary Garden: "I was born in Scotland. My mother is in Germany. My heart is in France." And she should have added: "My meal ticket is in America."—Birmingham (Ala.) Age-Herald.

"Dirigible music" is a new term in THE MUSICAL COURIER. Not at all bad, either, since one hears so much music that is apparently beyond all control.—Louisville (Ky.) Evening Post.

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KATHLEEN PARLOW'S PRESS CRITICISMS.

Violinist on Tour with Beecham's London Symphony Orchestra.

The following press criticisms tell of the success of the gifted young violinist, Kathleen Parlow, as soloist with Beecham's London Symphony Orchestra on its October tour of Great Britain:

The concert was also notable by reason of the announcement of the appearance of Kathleen Parlow, a young violinist of European fame. Canadian by birth, every Britisher may well be proud of her attainment. Miss Parlow is singularly quiet and reserved in manner on the platform, but her playing soon gives evidence of a highly developed artistic temperament. With extraordinary power, both executive and interpretive, she played Tchaikowsky's concerto in D for violin. Technical difficulties are, apparently, mastered with perfect ease by this young violinist, who entered into the interpretation of the wild, weird and melodious music of the Russian composer, like an artist inspired.—South Wales Daily News, Cardiff.

Kathleen Parlow undoubtedly shared the honors of the evening in playing Tchaikowsky's concerto in D major. Her style is at all times easy and graceful, and the very difficult technicalities with which the work abounds were made to appear merely incidents to the fine effects produced. While her technique was faultless, she showed a rare depth of feeling in the canzonetta, and at the close of the brilliant finale she was given a great ovation.—Western Mail, Cardiff, October, 1909.

Kathleen Parlow, the distinguished Canadian violinist, played the solo music in the Glazounoff concerto with the resource and finish of a true artist. I thought the solo music never lost its identity. The cadenza was given with infinite breadth of tone and solidity of style. Miss Parlow is undoubtedly a most mature artist, and received generous applause from a very appreciative audience.—Visitor's Directory, Bournemouth, October 16, 1909.

The audience was charmed with the superb art of Kathleen Parlow, who, at the age of nineteen, is capturing the world, and is already heralded as the Paganini in petticoats. Miss Parlow is something of a paradox; she is an unemotional emotionalist. Disdaining all showy methods of procuring popularity, her face and figure displaying none of that acute sensibility which, in some artists, quickly degenerates into mannerism, she yet evinces a subtlety and delicacy of expression which left her hearers spellbound. Of her great capacity, there can be no question. She plays with ease and authority, and this, joined with cleanness, flexibility and beauty of tone, constitute her one of the most finished violinists who has ever been heard in Reading.

Miss Parlow chose for her repertoire Lalo's symphony, "Espagnole," a work which holds a high place in the affections of a large number of violinists of first rank, and particularly the lovely andante, in which she poured forth the stream of enchanting melody. The demand for an encore was irresistible, and Miss Parlow responded with the air by Bach, of which, for sensitiveness of expression, her rendition has rarely been equalled.—Berkshire Chronicle, Reading, October 16, 1909.

The solo violinist was Kathleen Parlow, a Canadian young lady, who played Lalo's Spanish symphony with great force and charm. The orchestra provided a most delicate musical background to the gifted soloist, whose force in the allegro showed immense power, which was again in great contrast to the finer passages in the andante. The lively rondo ended amid enthusiastic cheers, and, after two recalls, the audience insisted upon an encore, and Miss Parlow gave a charming gavotte by Mozart with perfect skill and grace, her double stopping was superb, and again the audience would fain have had another selection.—Beds. Mercury, Bedford, October 15, 1909.

When one thinks of Miss Parlow's playing of Max Bruch's G minor concerto, it seems almost to overshadow everything else. It was one of the most exquisite pleasures we ever remember. She was recalled three times, and never failed to also recognize the help she received from Mr. Beecham and his colleagues.—Examiner, Cheltenham, October 14, 1909.

A remarkable feature of the concert was Kathleen Parlow's playing of Max Bruch's violin concerto in G minor, and we can only say that her grasp of the work, the cleanness of her passage playing, and her sympathetic treatment of the slow movement, displayed very great capacity.—Looker-on, Cheltenham, October, 1909.

Miss Parlow, a frail looking girl barely out of her teens, made something like a sensation by her clever reading of Max Bruch's G minor concerto, one of the most difficult compositions in the rich field of modern violin literature.—Stroud News, Cheltenham, October 15, 1909.

Similar heartiness greeted the only effort of Kathleen Parlow in the concerto for violin and orchestra (Max Bruch). Every one was impressed with this young lady's talent. The technical demands of the famous concerto were adequately and successfully met, and I find it a simple matter to understand and appreciate Prof. Franz Von Henning's opinion that Miss Parlow, in spite of her years, is "the greatest violinist I have ever heard."—Reporter, St. Helen's, October 19, 1909.

Kathleen Parlow gave a perfect rendering of Glazounoff's concerto in A minor; it was a great achievement. The succession of notes and harmonies of the last movement were played with such fire, distinctness and beauty of tone as are rarely met with in a woman's playing, and no wonder the audience were roused to un-

usual pitch of enthusiasm, and some, from their pent up admiration, ejaculated a good hearty "bravo."—Mercury, Kendal, October 22, 1909.

The solo instrumentalist, Kathleen Parlow, performed in conjunction with the orchestra, a violin concerto, a work which made an exacting call on so young a player, but the artist displayed a very remarkable degree of technical equipment, and played with assurance and interpretative power, not to mention the memorized faculty, which a selection of this dimension required. She was warmly recalled, and in reply played a suave melody with muted strings.—Chronicle, Bolton, October 23, 1909.

It fell to the lot of Kathleen Parlow to stir the audience to enthusiasm. She was most carefully accompanied by the orchestra, in Tchaikowsky's concerto, the instrumentalists, despite their numerical strength, never obtruding on the soloist's work, and the audience were thus able to follow eagerly the fascinating number. The solo part abounds in difficulties, but whether in rapid runs or delicate staccato passages, the young lady demonstrated that she was a most proficient executant, and at the conclusion of the first movement the audience gave vent to their feelings in a perfect storm of applause. On concluding her performance, the enthusiasm was greater than ever, and she had to return several times to the platform to acknowledge the ovation.—Herald, Harrogate, October 27, 1909.

With Kathleen Parlow, the young Canadian violinist, everybody was charmed. The memorizing of the concerto, which lasted fifty minutes, was in itself a feat, but this was nothing as compared with her uniformly beautiful tone and facile execution, and firm technique. She has also the right temperament, and must make a lasting reputation.—Knaresborough Post, Harrogate, October 30, 1909.

An outstanding feature of the concert was the violin playing of Kathleen Parlow, who made her first appearance in Dublin. In a concerto in D major, by Tchaikowsky, her violin solo was a thing to be remembered. Possessing an absolute faultless technique, and lacking none of the features which go to make violin playing, the beauty of tone which she produced held her audience spellbound. While she played, not a whisper was heard through the house, and when it is remembered that the composition took close on half an hour in the rendering, the interest with which her playing was followed shows how deeply the audience was stirred. At the conclusion of the first part of the piece warm bursts of applause denoted the admiration which the playing evoked. Abounding in difficulties the solo parts as played by Miss Parlow are filled with rapid runs and delicate staccato passages. But nothing seemed to give her trouble, and her performance may be said to be truly ideal. The second part of the composition was, if anything, rendered with more charming effectiveness. The audience again applauded vigorously, and as an encore gave a nocturne from Chopin with haunting expressiveness.—Evening Herald, Dublin, October 2, 1909.

The solo instrumentalist was Kathleen Parlow, who was paying a return visit to Preston, where she created such a sensation some months ago. Her contribution was Brahms' concerto in D—the composer's only work of its kind; it does not give the soloist much scope for display. She is, so to speak, for a long time merged in the orchestra. As in the Beethoven and Mendelssohn violin concertos, there is a magnificent cadenza, which called forth all the violinist's technical resources, and Miss Parlow was able to display her marvelous powers of execution. It was an exhausting work, and the audience, though rapturous in their applause, forbore to insist on the customary encore.—Lancs. Daily Post, Preston, October 28, 1909.

The next item in importance was the Tchaikowsky violin concerto, played so splendidly by Kathleen Parlow. Brodsky was the first to overcome the difficulties of this work, and when he performed it at the Philharmonic Concert in 1881 it was received in rather a hostile manner. One writer said that though it was musical and not without inspiration, crudeness soon gained the upper hand and reigned throughout the whole of the first movement and thought that Brodsky, in order to give clear effect to hair-raising difficulties, made the audience suffer martyrdom as well as himself. Miss Parlow certainly did not produce any such feeling for the so-called difficulties were overcome with the greatest fluency and ease and she never for a moment lost her grip of the emotional side of the composition. Her trills and her double stopping in thirds, sixths and octaves, the remarkable resonance of her third and fourth string playing, the magic quickness of her left hand, the winged fleetness of her bow, strike the hearer with inevitable force. Her tone is pure, full and brilliant, and her interpretation convincing, powerful, fiery and smooth. Such playing is rare and raises Miss Parlow into the front rank of living violinists. As an encore, she played Sarasate's beautiful arrangement of Chopin's E flat nocturne.—Mail, Dublin, October 27, 1909.

The rendering of Tchaikowsky's violin concerto, with Kathleen Parlow as violin soloist, was a great performance. In the near future a further visit from Miss Parlow may be hoped for. Her technique is exceptional, and she showed herself to be a great interpretative artist.—The Irish Times, Dublin, October 27, 1909.

A CANADIAN VIOLINIST AT FREE TRADE HALL.

It was the technical side of Kathleen Parlow's playing that impressed us most favorably at Brand Lane's Concert last Saturday night. Her matchless dexterity of bowing, her command of tone of the finest shade and gradation are a sure token of artistic nature. Miss Parlow's technique is faultless. It would be impossible to add to

the brilliance of her running. There is only one lady violinist whose mastery of the instrument is equally perfect, Lady Halle, but the comparison cannot be pursued further since they differ fundamentally in every other respect. Lady Halle is perhaps the most intellectual of all living violinists, the heiress of the great classical tradition of Spohr, of Joachim. Miss Parlow's playing had unquestionably warmth and energy, also the love of experiment, of novelty and temperamental vagaries of the ultra-modern. She made Max Bruch's concerto appear almost a new thing last Saturday, and her experiments were always stimulating to the listener's imagination. Her playing has not the esthetic charm of the players of the Joachim school. Her tone, nevertheless, is always pure and the opening phases of Max Bruch's adagio showed some charming tone effect. Chopin's nocturne was played with exceeding beauty and refinement. Sarasate's "Spanish Dance," on the other hand, was more obviously a brilliant piece of execution, much nearer in spirit to a quick dance of Italian origin than to the sensuous indolent Spanish measure.—Manchester Guardian, Manchester.

On October 19 the Beecham Orchestra gave an excellent performance in the Pavilion.

The playing of the orchestra was simply magnificent, and the tone poem, "Byron," by Joseph Holbrooke, and the overture, "Le Carnaval Roman," by Hector Berlioz, will long be remembered.—Musical News, Wigan, London, October 30, 1909.

Kathleen Parlow showed herself to be a violinist of exceptional ability in the Brahms' concerto. Though highly emotional, she was never sentimental, while her extraordinary strength, breadth and purity of tone make her playing remarkable. Miss Parlow's performance was fully appreciated by a loudly applauding audience.—Daily News, Cambridge, November 1, 1909.

A NORTH CAROLINA MUSIC CENTER.

GREENSBORO, N. C., November 11, 1909.

Tuesday evening, October 5, the Greensboro musical season was opened by Reed Miller, tenor, and Madame Nevada Van der Veer, mezzo-soprano, of New York, in a joint recital in the G. F. College auditorium. Both singers were in good voice and were accorded a cordial reception by the cultured audience present. Both were obliged to respond to several encores. The program follows: "Vittoria," Carrisimi; "Where E'er You Walk," Handel; aria from "Tosca," Puccini, Mr. Miller; "Ave Maria" (old German); "Have You Seen Where the Wild Lily Grows" (old English); "Dieux Grands," Handel, Madame Van der Veer; "The Passage Bird's Farewell" (duet), Hildach, Madame Van der Veer and Mr. Miller; "Zwei Strausse," Kahn; "Im Zitternden Mondlicht," Haile; "Liebes Lied" (from "Die Walküre"), Wagner, Mr. Miller; "Das Trube Auge," Eisler; "Si Mes Vers," Hahn; "A Toi," Bemberg, Madame Van der Veer; "Recompense," Hammond; "My Hearts Are True," Strickland; "Kathleen Mavourneen," Crouch, Mr. Miller; "Away on the Hill," Ronald; "A Little Winding Road," Ronald; "Morning Hymn," Henschel, Madame Van der Veer; duet from "Romeo and Juliet," Gounod.

The annual faculty recital at G. F. College was given Monday, October 18, before a large and enthusiastic audience. This faculty possesses a degree of skill and ability that is not surpassed by any institution in the South. The music from the works of Bach, Chopin, Jensen, Meyerbeer, Reissiger, Saint-Saens, Scarlatti, Stojowski, Schubert and Heinrich was presented by Claude Robeson, pianist; Frederick W. Kraft, vocalist; Ethel Edna Blalock, pianist; Robert L. Roy, violinist, and Mr. Lahser, cellist. Anna Puryear Wright read selections from Shakespeare and Roberts.

Lessie Lindsay, who studies last winter with Rudolph Ganz, will give a recital in Smith Memorial Hall, November 18. She will be assisted by Robert Roy, violinist, and Claude Robeson, accompanist.

The State Normal and Industrial College has as its music faculty the following: H. H. Hoexter, Charles J. Brockmann, Laura Brockmann, Ethel Harris and Mrs. Myra Albright.

Mrs. J. S. Mischaux has been elected to succeed Mrs. Fred Sparger, resigned, as soprano soloist at West Market Street Church. H. H. Hoexter has resumed his post as choirmaster of St. Barnabas' Church. Gonzales Byrne, supervisor of music in the city school, has returned and begun her work. Kate Vance Tate is teaching voice at Haw River and Burlington. James W. White has opened his studio on West Market street. C. ROBESON.



LEIPSIK, October 27, 1909.

The fourth Gewandhaus concert, under the usual direction of Arthur Nikisch, has Smetana's symphonic poem "Vyselhrad"; Mozart's soprano recitative and rondo "Mia Speranza," sung by Frieda Hempel, of the Berlin Royal Opera; Georg Schumann's "Variations and fugue on a jolly theme"; Verdi's Gilda "Rigoletto"; aria, and Goldmark's "Rustic Wedding" symphony. The Smetana tone poem was easily the best music of the program. It is stately, solemn and beautiful. The five movements of the Goldmark symphony are held to light character, in keeping with the whole intent. The movements are respectively a wedding march, a bridal song, serenade, andante (im Garten) and dance. However clever may be Georg Schumann's variations and fugue, after it gets away from the main joke it is remarkably dry. One could have wished the composer to throw in a really musical episode, if only by mistake. Miss Hempel's voice is a splendid type of coloratura. It maintains volume and tonal warmth while soaring around in high altitudes.

Marie Rappold, of the Metropolitan Opera, sang as guest of the Leipzig City Opera, October 22. She was brilliantly received by this audience for her giving of the Leonora role in "Trovatore." Madame Rappold had as associates in the cast the great tenor, Jacques Urlus, of this opera, and the great baritone, Walter Soomer, also a member of the Leipzig opera since 1905 and re-engaged for the ensuing New York Metropolitan season. The entire personnel was aroused to its best work and a memorable performance resulted. This was Madame Rappold's first performance for the autumn and she felt slightly out of routine—didn't know whether her reception in Leipzig was relatively brilliant or not. But it was. There was friendly recognition in the very first act, and she kept the people with her throughout. The writers on the local papers also came in with their recognition next day. They had heard that she was engaged for La Scala in Milan, and they predicted great popularity for her there.

The Leipzig Philharmonic Orchestra began, on October 25, its fourteenth consecutive season, under the direction and proprietorship of Hans Winderstein. The principal work of this first program was the Berlioz "Harold" symphony, with viola obligato played on an "alto viola" by its inventor, the distinguished Prof. Hermann Ritter, of the Würzburg Royal Conservatory. There were also the Susanne aria from Mozart's "Figaro," sung by Lola Artot de Padilla, of the Berlin Imperial Opera, also solo pieces for viola and orchestra, to include a Bach adagio, a setting

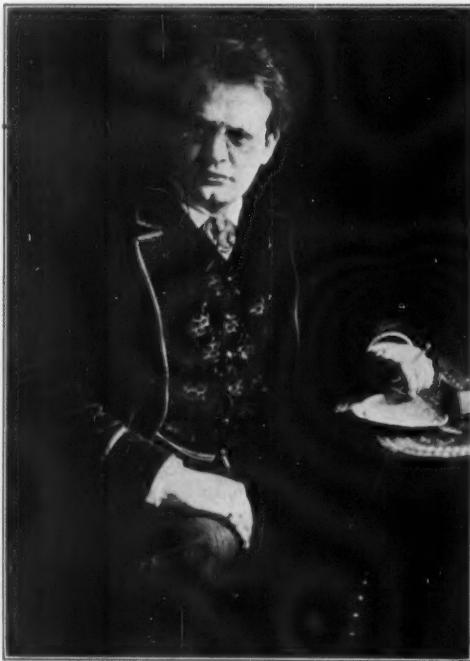
of the andante from Rubinstein's viola sonata, op. 49, and Ritter's own "Rococo" pastorale and gavotte. Madame Padilla gave lieder by Schumann, Sjögren, Grieg and Delibes. The orchestra gave a very good performance of the Berlioz, but nothing could prevent some of the movements from seeming "blood poor," as the Germans suggest anemia. Professor Ritter was cordially welcome in his fire playing. He recently celebrated the sixtieth anniversary of his birth. Madame Artot's greater success was achieved in the Mozart aria, whose Italian character lay better to her voice and style than the lieder. The attendance was not large, but probably compared favorably with the subscription of recent seasons. Winderstein was given cordial greeting by those assembled.

The London baritone, Theodore Byard, gave a recital to accompaniments played by Fritz Lindemann of Berlin. There were brought one old song by Lully, three by Scar-

latti, three by Schubert, two by Schumann, one each of Purcell, Old Welsh, Old Irish, Quilter, Elgar, Castillon and Saint-Saens, also two by Richard Strauss. Byard is a lyric singer of fine natural voice and great impulse. He maintained beautiful legato, such as is entirely out of fashion in Germany, and especially with the male singers. He was well liked by this audience. He is singing in Berlin before returning to London, and later in the season he sings in Vienna. Last year he had a big tour in the Orient.

Max Reger's op. 109, a string quartet in E flat major, was given its first Leipzig rendition in Hotel de Prusse by the Frankfurter Quartet, embracing Hans Lange, Hermann Schmidt, Ferdinand Küchler and Alois Bieger. The program also had Reger's suite in old style, op. 93, for violin and piano, and the Brahms C minor quartet, op. 51. Pianist Henri Pusch assisted in the suite. The new quartet bears all the Reger signs and countersigns. A first movement, containing interesting material without exception, but composed in short lines; a scherzo for second movement, almost with the same nobber-music mystery as in the Reger piano trio. A beautifully inspired larghetto, and a stunning fugue for finale. If there are still those who maintain that there is no "heart quality" in Reger's music, a voluminous evidence is accumulated against them, and at least three movements of the present work are damaging that hypothesis. The scherzo, though a rather unique invention, may prove to be of as light weight as any Reger has written. For the rest, the principal remaining wish is that Reger would write his messages in greater continuity as he himself has done in his violin concerto, and especially in such as his cantata, "O Haupt noll Blue und Wunden," where chorus and soloists perform for twenty-eight minutes without losing interest nor changing the one general phrase. Wherever a news report is likely to encounter incredulity it should never fail to contain the assertion that Reger is writing as sane and pure music as anybody in the field, built as it is on lines of Bach, Schumann and Brahms. Only in his big orchestral prologue, op. 108, has he ever got over into the Wagner preserves. That work is a typical example of badly broken compositional lines, but its content is of absolute beauty and great musical import. The Frankfurter Quartet had not played before in Leipzig. Their instruments seemed carefully selected for uniform quality and their playing was musical and in fine technical finish.

The long-established Bohemian Quartet, comprising Hoffmann, Suk, Herold, and Wihan, played the Schubert A minor, op. 29; with Edouard Rislér the Gabriel Fauré piano quartet, op. 15, and the Beethoven E flat string



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quartet, op. 127. The organization was in its best playing condition and that was guaranty for an enjoyable concert. In late years the men travel so much as to be sometimes badly overworked, when their playing becomes much less enjoyable than various younger organizations. The Fauré C minor quartet is safe and sane from beginning to end, always in plain phrasing and intelligible harmonic content. If the work is not a high power modern, there is satisfaction, nevertheless, in an occasional hearing of so smooth-running and melodious a composition.

There are others who compose on short lines and in many breaks. The style is typical of Sinding, Elgar is continually at it in his symphony, and Emanuel Moor, who evidently works longer hours composing than Reger does, seems never to finish a bar without bolting from the course.

There was some bad singing in Hotel de Prusse on the occasion of a joint recital by contralto Julia Rahm-Rennebaum and pianist Lisa Schoenberg. The dozen songs were by Brahms, Wolf, Reger, Schjelderup and Strauss. Miss Schoenberg, a pupil of Robert Teichmüller, played a Rameau gavotte with variations, a Chopin prelude, and the Liszt tarantella. The pianist showed herself not unduly inspired, yet possessor of good technical means and commendable bravour for the playing of the tarantella. The singer has a good voice, but poor vocal ideals. Charity might warrant non-mention of bad singing, but non-mention is the poorest of all advertising, and there is a further lesson in effect that not all music making is entitled to the O K on the mere fact of its being brought into the concert room.

In the third recital by Josef Weiss, the artist played only his own compositions. There were variations and fugue, two symphonic studies, a group of seven character pieces, entitled "Soldaten im Dorfe," five solo pieces, called "Am Abend," "Melodia," "Menuetto," "Gavotte," "Carnavalscene," a "Carmen" fantasia, his waltz fantasia on Johann Strauss' "Roses from the South," and an "American Rhapsodie." The artist's playing was much less erratic than at his second recital. The variations and fugue probably have the greatest value, but there were neat little numbers among the solo pieces. His fantasies generally contained a related manner of work, and the piano he played did not permit the ear to hear nearly all of the technical or harmonic figures. A Scotch fantasia which he played as encore probably contained as much good work as any. His American rhapsody made use of "Star Spangled Banner," "Old Kentucky Home," "A Hot Time in the Old Town," and "Dixie." There was some agreeable manipulations of these themes, and the composition might be termed harmless at least.

Lula Mysz-Gmeiner gave eight songs by Schubert, five manuscript songs by Manfred Gurlitt, accompanied by the composer, and four songs by Hugo Wolf. Ed. Behm, of Berlin, accompanied the other songs. The manuscript songs were not heard for this report, but were said to indicate talent. Miss Gmeiner is an artist whose gifts as interpreter are paramount to those of musical inspiration. She is a beautiful woman, manipulates a good voice well, and to those who believe in extreme interpretative means she gives pleasure above most of her contemporaries. A referee may be excused preferring musical superiority in concert, just as histrionic art is expected in the theater.

Pianist Else Kipser played the Beethoven G major sonata, op. 14; the Schumann "Kreisleriana," six pieces by Chopin, two by Liszt, and Poldini's "From the Time of Louis XIV." The young artist played agreeably and in considerable character, so that if not yet an imposing player, she may be ascribed a musical personality, nevertheless. She gives a second recital in January.

Music dealer Ernst B. Rauner and concert agent Reinhold Schubert have issued a concert calendar for the city of Leipzig. Besides numerous memoranda of the birth and death of musicians and the known concert dates for the present concert season, there is a list of names of students now attending Leipzig Conservatory, besides small half-tones of a couple of dozen members of the conservatory faculty. There is a brief preface, written by Dr. Detlef Schultz, of the Leipziger Neuesten Nachrichten. The booklet contains advertising which probably more than pays the freight.

The first Wednesday evening concert of the Imperial Orchestra in St. Petersburg was set for October 27, with Godowsky as soloist and Kusnezov as conductor. The program showed the Beethoven "Egmont" overture and seventh symphony, Chopin E minor concerto, Bach's third Brandenburg concerto for strings, solo piano pieces and the "Oberon" overture.

The first Sunday matinee program of the Imperial Society was at 2 o'clock on October 24, conducted by N. S. Klenowsky. There were the Glazounow fourth symphony,

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the Rimsky-Korsakow piano concerto played by A. Drosdoff, Debussy's "Petite suite," and an aria from "Ruslan," sung by Kachenowsky.

The repertory of the Moscow winter opera (Theater Solodovnikoff) showed on October 24, matinee and evening, respectively, "Zar and Zimmermann" and "Aida." October 25, "Norma" and one act of "Philemon et Baucis." October 26, "The Golden Cockerel" (Zolotoi Pyetuchok). October 27, "Aida"; 28th, "Carmen"; 29th, "Meistersinger"; 30th, "Golden Cockerel"; 31st (matinee) "Barber of Seville," and evening, "Eugen Onegin." November 1, "A May Night."

EUGENE E. SIMPSON.

Katharine Goodson in London.

The following are the criticisms of Katharine Goodson's recent appearances, first with the London Symphony Orchestra and afterward in her own recital:

Katharine Goodson at the London Symphony Orchestra Concert, Queen's Hall, on Monday Last.—A feature of the concert was the remarkable playing of Katharine Goodson in Liszt's piano concerto in E flat. Technically it was almost faultless; her tone, too, was strikingly beautiful, and she played the whole thing with an extraordinarily light hand and buoyant rhythm. She also did what few pianists succeed in doing with this concerto—she kept it fresh and sparkling and yet did not allow the brilliancy of it to obscure and overload the poetry which lies beneath the surface. The result was that she gained an enthusiastic reception from a crowded house which she thoroughly deserved, for the concerto can seldom have been made to sound more beautiful.—Times.

With a superb technic and a great sense of poetry, Miss Goodson combines a grip and a nervous force such as are to be found in few pianists of either sex, and the performance which she gave last night of Liszt's E flat concerto was of the utmost brilliance. In this class age we could wish that more pianists possessed a share of that irresistible enthusiasm which last night carried all before it, and won her many recalls.—Globe.

The work chosen was that of Liszt in E flat, No. 1, and Katharine Goodson was its exponent. She made her reappearance after an absence of some time, during which it is certain that her artistic outlook has expanded. The concerto does not offer scope for the display of anything but technical skill, and a work that provided a medium for some of the great expressiveness Miss Goodson has at her command would have been equally satisfying and possibly more gratifying. Miss Goodson was recalled many times, and the fact conveyed the double appreciation of her efforts and of her presence among us once more.—Morning Post.

Anderson Gets Paul Kefer.

Paul Kefer, the first cellist of the New York Symphony Orchestra, will be managed this season by Walter R. Anderson. Mr. Kefer distinguished himself last season by playing some novelties, and this year he is to appear more frequently as soloist. Within the next few weeks the gifted artist will appear at concerts of the Harlem Philharmonic Society (Waldorf-Astoria), Brooklyn Institute of Arts and Science (Brooklyn Academy of Music), with musical clubs in Jersey City, Orange and Montclair, N. J., and at Allentown, Pa. During the season Mr. Kefer is to play solos at one concert of the New York Symphony Society in the New Theater. As heretofore, Mr. Kefer will teach a limited number of talented pupils.

A Florida Choral Society.

JACKSONVILLE, Fla., November 12, 1909.

December 1 the Jacksonville Choral Society will open its season with this program: "Hymn to Music," Dudley Buck, Jacksonville Choral Society; sonata in F major for violin and piano, Grieg, George Orner and John D. Jones; "Danny Deever," Damrosch, Harry Hasson, baritone; "Come, Gentle Spring," Haydn; "To Sunshine,"

Schumann, Jacksonville Choral Society; etude, op. 24, Moszkowski, Catherine M. Bailey; aria from "Kienzi," Wagner, Katherine O'Brien; "Hail, Bright Abode," from "Tannhäuser," Wagner, Jacksonville Choral Society. Besides these numbers the Arion Quartet, consisting of Messrs. Tyler, Novitzky, Hilditch and Ward, will sing. H. H. Novitzky is the musical director. C. B.

An Illinois Triumph for Olitzka.

More and more the East is learning about musical progress and appreciation of musical art in the West. The smaller towns, as well as the large cities in the Middle and Far West, are up and demanding artists of international fame. The Ladies' Mite Society sounds rather provincial, but that is as far as it goes. A society of that name in Dansville, Ill., is raising a fund to build a Hebrew Temple in that place, and among the ways and means employed by the clever women of the society is a scheme to hold concerts with artists of high reputation. It was at such a concert that Rosa Olitzka sang Wednesday evening, November 3. The following extract tells of the triumph won by the singer:

Madame Olitzka is among the greatest contraltos in the world and has been decorated by four of the rulers of Europe. She has appeared as successfully in concert as she has in opera, and the critics have commented enthusiastically on the facility with which this great prima donna has adjusted herself to the concert stage. It is enough to say that Madame Olitzka has sung seasons with the Imperial National Opera Company of St. Petersburg, National Opera Company in Berlin and La Scala, Milan, and for eight years alternating between the Metropolitan Grand Opera Company of New York and Covent Garden, London. Her numbers of last evening were:

Aria (Samson and Delila), Mon cœur s'ouvre à ta voix.....Saint-Saëns	Saint-Saëns
Habanera, Carmen.....Bizet	Bizet
Lorelei.....Liszt	Liszt
Ganz Leise.....Sommer	Sommer
Gretchen am Spinnrad.....Schubert	Schubert
Wienlied.....Humperdinck	Humperdinck
Der Sandträger.....Bumgart	Bumgart
Ah, Love, but a Day.....Beach	Beach
Cuckoo.....Liza Lehmann	Liza Lehmann
Accompanist, Louisa Fuchs.	

Concerts at New Masonic Temple in Brooklyn.

Artists for three concerts at the new Masonic Temple in Brooklyn have been secured through R. E. Johnston's musical agency. The first concert takes place January 13, when the program will be given by Marie Herites, the Bohemian violinist, and Myron W. Whitney, Jr., basso. January 17, at the second concert, Lilla Ormond, mezzo-soprano, and Avery Belvor, baritone, will unite in the program. Irene Reynolds, soprano, is one of the singers booked for the third concert set for February 3.

Bookings for the Tollefsen Trio.

The Tollefsen Trio will play at a concert Thursday evening, December 2, in the Music Hall of the Brooklyn Academy of Music, and at the Opera House in Bayonne, N. J., Wednesday evening, December 8. The trio, as mentioned in THE MUSICAL COURIER last week, played with brilliant success at the first musicale given by the new Mozart Society of New York at the Hotel Astor, Saturday afternoon, November 6. The audience included eleven hundred ladies. Carl Henry Tollefsen, the violinist of the trio, with G. Waring Stebbins, the organist and choirmaster of the Emanuel Baptist Church, Brooklyn, participated in a musicale given Wednesday, November 3, at the home of a wealthy resident in Essex Fells, N. J.



CHICAGO, November 13, 1909.

The Theodore Thomas Orchestra concert last Saturday presented many novelties, which were given in the first part of the program. The opening number, Glazounow's "The Carnival," received its initial performance in Chicago. This number was beautifully played by the orchestra. The next novelty inscribed on the program was "Rapsodie Espagnole," by Maurice Ravel. This number was received with apathy. If this is a model of new ideas in music, progressive as it is called, then give us the old one. The third novelty on the program was a symphonic fantasy composed by Arthur Dunham, who played his own composition on the organ. Dunham played his symphonic fantasy with emotional warmth, displaying his abilities as a performer, and the contents of his composition was of ideal beauty. There is melody, sobriety and spirit in his work. Dunham and his compositions were enthusiastically received, and the soloist in response to a general demand for an encore, played the "Toccata" from Widor's fifth symphony for organ.

Birdice Blye's concert engagements this season will extend from the Atlantic to the Pacific Coast and from the extreme North to Galveston, Tex. Madame Blye will play in North Dakota and at Billings, Dillon State Normal school, Butte, Helena, and other mountainous cities. The talented pianist will begin her concert tour with a recital in the artist course at the State College in Pullman, Wash., followed by recitals in Walla Walla, Spokane and other cities on the Pacific Coast. In January she will play in the Southern cities and in Texas, where she has engagements in Galveston, Houston and Austin. She will appear in three recitals in San Antonio. In February she will fill return engagements in Illinois and Wisconsin, followed by recitals in Toledo and other Ohio cities. She will begin her return trip with a recital before the Tuesday Musical Club, of Akron, Ohio, February 15.

Tuesday evening, November 9, Harold Henry appeared in recital in Music Hall. He played an exacting program most catholic in composition in a way to leave little desired in technic, finish or interpretation. Especially noteworthy were his performances of the prelude chorale and fugue of Cesar Franck, Brahms' "Capriccio," op. 76, No. 2, and from a virtuoso standpoint, Alkan's "Le Vant," Tausig's caprice on the "Nachtfalter Valse," of Johann Strauss. Sonata op. 31, No. 3, Beethoven, was given a beautiful reading and played with technical finish and fine variety of tonal color, and the "Rhapsodie Guerriere" of Sinding brought the program to a rousing close. Mr. Henry, by the way, is a member of the faculty of the Cosmopolitan School of Music.

A vocal concert by the members of the professional class of the Gottschalk Lyric School took place last Thursday evening, November 11, at Handel Hall. The spacious auditorium was filled with pupils, friends and admirers of the soloists. The well balanced program is too long to give recognition to each soloist. Among the soloists were Mary Janovski, Ida Walburga Woodman, Signor Della Marie, Lucy J. Hartmann, Clarence L. Richard and Gustafine Dornbaum, who can be associated in congratulations for their work, which did great credit to their teacher. Professor Gottschalk was heard in conjunction with some of his pupils in duets, quintets and quartets, and in each number proved to be yet the possessor of a voice of large calibre, sweet and as fresh as ever.

In Handel Hall Tuesday evening a school having its location in the Le Moyne Building gave a faculty concert. Out of kindness to some of the soloists this concert will not be reported on account of the poor work of some of the members of that faculty.

Pupils of the School of Acting of the Chicago Musical College presented three offerings of unusual merit Saturday morning in the Ziegfeld. The first was "Fibs and Foibles," "A Committee" in one act. In John Edgecombe's act two from "Pygmalion and Galatea" was next given, and the third, "Turn Him Out," a farce in one act by Thomas J. Williams. The students assumed their characterizations with the understanding of experienced players. Daniel Frohman, who was in the audience, declared that he had never seen pupils of a dramatic school "get into the depths" of their work of poetry and characters, with the sincerity of Mr. Gilmour's charges. Next Saturday morning Felix Borowsky will lecture in The Ziegfeld on Bach, Handel and Gluck.

Mary Hallock passed through Chicago the latter part of the week, going to Notre Dame, Ind., where she is to appear in a recital the beginning of next week.

The Cosmopolitan School gave an interesting pupils' recital Saturday afternoon. The recital was given by Elizabeth Doak, pianist, pupil of Mr. Lewis; Emma Waldron, soprano, pupil of Hanna Butler; May Welch, contralto, and Bessie Beyer, soprano, pupils of Mrs. Bracken.

The Amateur Musical Club began its season with its three hundred and eighty-fifth program, which brought forward Elaine de Sellem, who sang four songs in her customary artistic manner. The young artist was at her best in Dubois' "Par le Sentier."

Marcella Sembrich will give her only Chicago song recital at the Auditorium next Sunday evening, November 21. Frank LaForge will be the accompanist and the program will be the same as originally announced for her recital of October 10, and which had to be cancelled on account of an attack of bronchitis.

Beginning Sunday evening, November 21, a genuine novelty will be staged for an indefinite engagement at

The Ziegfeld, Chicago's beautiful new theater and concert hall, and withal a novelty which is worth while. William K. Ziegfeld will bring to Chicago one of the most eminent of German comedians, Emil Berla, and his original Viennese Comic Opera Company, in the operetta "Der Mauserfallen Haendler" (The Mouse Trap Peddler), by Franz Lehar. It is said that in swinging waltzes and rhythmic love songs this opera quite surpasses those of the composer's other success, "The Merry Widow." This company comprises several light opera stars, who are popular idols in the Austrian capital. Louise Barthel, a dainty comedienne, has won favorable comparison with Fritzi Scheff and is held by the Viennese theatergoer in much the same regard: Cornelia, a statuesque Viennese beauty is prima donna soprano. Minnie Landau is another typical Viennese light opera artist; Heinrich Riehl, a robust tenor, shares with Karl Klun, the baritone, the honors as a "matinee idol." Other principals who are highly regarded abroad and who will assist in giving Chicago a season of genuine comic opera as it is known in Europe and which, when brought to America, degenerates into "Musical Comedy" are Jack Brust, Heinrich Habrich, Victor Reichert, Ernst Fleischer, Adolph Meyer, Lottie Manthey, Terzi Propardi, Irma Almasy and Anna Umhey.

Lillian Nordica will make her only appearance in concert in Chicago this season at Orchestra Hall, Sunday afternoon, November 28.

The Walter Spry Piano School gave a very interesting pupils' recital Friday evening, November 12, at its branch school on the North Shore. Many talented pupils were brought forward and demonstrated the excellent training which they have received. Another recital will be given November 19, in the Fine Arts Building. The pupils of the adult department will furnish the program. These recitals will be given monthly during the season and, as in previous years, will prove interesting to pupils and to their friends.

A great success was scored by Gustaf Holmquist, the Swedish basso, last week at Orchestra Hall. When he appeared there he was in splendid voice and was most enthusiastically received by the audience which filled the large auditorium. Mr. Holmquist's oratorio and recital appearances during the present season promise to be unusually numerous.

Esther Plumb, contralto, gave a series of seven private musicales in Iowa and Illinois. The popular artist will be kept very busy during the month of November. On November 10, she appeared at Rock Island, Ill., in a joint recital with Tramonti; November 12, at Davenport with Emil Liebling. Afterward she will tour Missouri and Kansas for two weeks, appearing in Kansas City, Kirksville, Macon, Salina, and Clay Center, Kan. During the holidays she will give another series of concerts in Ohio.

The Lakeview Musical Society will give the first of its season of four concerts, Monday afternoon. The Romeiss-Tewksbury Quartet will be the visiting artists.

The Northwestern University School of Music announces that besides the usual four concerts by the University String Quartet, the artist series of concerts will include the following: Song recital, February 4, by Frieda Langendorff, contralto; song recital, February 17, by Albert Janpolski, baritone; piano recital, April 2, by Sigismund Stojowski.

Impresario Martin Frank announces that he has the exclusive management of the Bohemian violin virtuoso, Edward J. Freund, who has just returned from Europe. Mr. Freund will be heard in a violin recital in Music Hall January 26 and he is booked for many appearances during the season. The young virtuoso was assistant to Professor Sevik when in Prague.

William Sherwood is not only a pianist of great reputation, but is making a name for himself as a writer.

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The London Musical Standard published last week a very interesting article by him on "Relaxation." Speaking of Mr. Sherwood, our correspondent in El Paso, Tex., informs us that Francis Lee Moore, who was for many years one of Mr. Sherwood's pupils, has met with great success in concert work in that locality as well as elsewhere.

A pupils' recital under the auspices of the Sherwood Music School will take place in Assembly Hall, Fine Arts Building, Wednesday, November 17.

The American Conservatory of Music will give a faculty concert Tuesday evening, November 23, at Music Hall. The program has been arranged as follows:

Concerto for organ and orchestra.....	Guilmant
Wilhelm Middelschulte.	
Concerto for violin in A major, op. 45.....	Sinding
Herbert Butler.	
Aria, Celeste Aida (Aida).....	Verdi
David D. Duggan.	
Concerto for piano in D minor.....	Rubinstein
Moderato Assai—Andante—Allegro.	
Heniot Levy.	
Aria, Jeanne d'Arc before the Stake.....	Liszt
Madame Ragna Linne.	
Adagio from concerto for violoncello.....	Fritz Kauffmann
Robert Ambrosius.	
Overture, Die Meistersinger.....	Wagner

Mary Wood Chase, the distinguished pianist, has just returned from recitals in Colorado and Kansas. The second students' musicale of the Mary Wood Chase School of Artistic Piano Playing took place on Saturday, November 6. Compositions by Chopin, Schumann and Leschetizky were played by the Misses Noel, Menke and Hansen.

Etta Edwards, the well known voice instructor, who came here a year ago after having taught successfully in Boston, has decided to move to New Orleans for the winter. Madame Edwards had to leave Chicago on account of her husband's illness. Several pupils are following their teacher and will come back the first part of May, when Madame Edwards will reopen her studio in Chicago.

RENE DE VRIES.

YOUNGSTOWN MUSICAL EVENTS.

YOUNGSTOWN, Ohio, November 10, 1909.

Mesdames W. H. Crehan, C. H. Yahrling, Charles Weick, Arthur K. Kirk, Noble Anderson, Misses Hagstrom, Sarah Jones and Santoro were the soloists announced to appear at the Monday Musical Club, on Monday last. The program was given in Scott & Jones Hall, Youngstown, and the membership of the club was largely represented at the meeting. Mrs. C. H. Slosson was chairman of the day.

For the Elks' memorial day exercises a quartet under the direction of Lester Busch, baritone, has been engaged, and a program of music will be given on that occasion in the Elks' clubhouse, Youngstown.

All Souls' Day was observed at St. John's Episcopal Church, Sunday, with an appropriate musical program by the choir, under the direction of Robert Forcier.

Having already begun practice for the coming season, the American Glee Club, of Youngstown, intends to present several artists to the local public during the winter months in the concerts which will be given by that club this season. Commendable work is being done by the club in new music which has been taken up.

Gounod's "Gallia" was given under the direction of Professor Dana, of Dana Musical Institute, Sunday evening, at the M. E. Church, Warren. Mrs. George D. Hughes, mezzo soprano, of Youngstown, sang the solo parts of the number. The music was given before a large audience and the score was exceedingly well sung.

Tuesday evening the Cambria Glee Society, of Wales, gave a concert at the Park Theater, Youngstown, to a crowded house. The society, composed of two dozen men and women, was enthusiastically received by the local people. Trevor Watkins, the boy soprano, created a furore by his thrilling high notes, and the singing generally was received with acclaim.

Florence Long and Alma Brenner, pianists, and Willis Sanborn, violinist, were the soloists with the Dana Orchestra on Monday evening, at a concert given in Dana Hall, Warren. A large audience was present and the concert was one of the most pronounced successes of the year at the institute.

Miss B. A. Wrenn, a prominent piano teacher of Youngstown, has severed her local connections and has taken up work with the choir and organ of St. Anthony's Church, Cleveland. Miss Wrenn was organist at St. Joseph's

Church, Youngstown, and was well known among local musicians.

Lester Busch, baritone, was the soloist at St. Columba's Church, Youngstown, Sunday, and sang the sacred arrangement of the "Cavalleria" intermezzo. The occasion was the All Souls' Day observation.

Mabel Gault, pianist, gave a recital in the Ellsworth Presbyterian Church, Saturday evening, to a large and appreciative audience. A program of fifteen numbers was played.

Nellie McLaughlin, the gifted blind girl of Chicago, gave a sacred song recital at Sacred Heart Church, Hazleton, Monday evening, and was assisted in the entertainment by Therese Peebles, reader; Mrs. Joseph Lyden, contralto; Joseph Starr, baritone, and William McLaughlin, tenor.

Mrs. Joseph Altomond, Nellie Blakeney, Cecil Shull, Rose Kennedy, Mrs. Gaver, Mrs. Herman Brandmiller and Frank Taylor were the participants in the musicale given by the Ladies' Auxiliary, N. A. of L. C., Friday evening. The program was arranged in two parts. The musicale was a decided success.

LESTER C. BUSCH.

MILWAUKEE MUSICAL NEWS.

MILWAUKEE, Wis., November 13, 1909.

The Catholic Choral Club, W. J. L. Meyer, director, gave a concert last Monday evening, at the Jefferson Studio Hall, with Mrs. William D. McNery, soprano, and Arthur Vanasek as soloists.

The Milwaukee Männerchor, Albert S. Kramer, director, gave a concert the same evening at the Pabst Theater. They were assisted by a string quartet from the Theodore Thomas Orchestra, consisting of Leopold Kramer, Ludwig Becker, Franz Esser and Carl Brueckner. Rudolph Schmidt assisted as baritone soloist.

Fremstad was to have appeared here last week during the State Teachers' Association, but a day or two before, her manager informed Clara Bowen Shepard that rehearsals at the Metropolitan made it impossible for her to leave New York in time to appear here. Mrs. Shepard has brought suit against her for breach of contract.

Leland Hall, of the piano department of the State University at Madison, was one of the soloists before the Teachers' Association last week. The present writer had the pleasure of hearing him later play several numbers from Cesar Franck and Debussy, as well as a Chopin impromptu. He has an unusually sure and dependable technique, and a very effective vigor, and a scholarly interpretation. It is to be hoped that he may be heard here in concert this season. He is a pupil of Harold Bauer.

The second historical program of the MacDowell Club was given Wednesday morning at the Athenaeum before the College Endowment Association. Mrs. William McNary, the soprano soloist, was ill, and Iva Bigelow Weaver assumed her place in the Haydn number and the Rossini duet, at only a couple of hours' notice. In place of some Mozart songs, which Mrs. McNary was to sing, James Gates supplied two songs by Dudley Buck, whose recent death has called especial attention to his work. The program follows:

Sunset.....	Dudley Buck
When the Heart was Young.....	Dudley Buck
James Gates.	
The Dream.....	Haydn
Che faro senza Euridice (Orpheus).....	Gluck
Freudvoll und leidvoll.....	Beethoven
Mary Lyman Young.	
Sonata, op. 81, A Farewell.....	Beethoven
Farewell. Absence. Return.	
Gretchen Gogler.	
With Verdure Clad.....	Haydn
Eva Bigelow Weaver.	
Duet, Quis est Homo.....	Rossini
Mrs. Weaver, Miss Young.	

Musical Lincoln.

LINCOLN, Neb., November 10, 1909.

The Temple String Orchestra, with Carl Frederick Steckelberg, conductor, and Antonio Scotti, as soloist, gave a concert October 26.

The second concert of the university course was given by David Bispham at the Oliver November 5. The artist was in magnificent form, completely captivating his audience. The attendance at these concerts is drawing will insure a permanent course for Lincoln.

Carreño will give a recital in Lincoln, January 11, 1910.

The Supervisors' Association met in Lincoln from November 3 to 5, and it was by far the most successful meeting they have ever held. Charles H. Miller, who has the music in the Lincoln public schools, presided at their meetings.

W. P. K.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, November 12, 1909.

The Cincinnati Symphony Orchestra will give a concert in Memorial Hall, Saturday evening, December 4. Hugo Heermann, violinist and concertmaster of the orchestra, will be the soloist; Leopold Stokowski, director.

Janet Spencer, contralto, and Mary Hallock, pianist, will present a fine collection of solo numbers at the second artist concert of the Women's Music Club, November 23. Elizabeth Ruggles, accompanist; Adele Pallen, soprano, and Effie Nichols, pianist, are new members of the Women's Music Club. Mrs. Pallen is soprano in Broad Street Methodist Church, having come here recently from Minneapolis. Miss Nichols has just returned from Berlin, where she has been two years under Alberto Jonas, the eminent Spanish artist-teacher. These musicians are valuable acquisitions to the active membership of the club.

Cecil Fanning will give two song recitals under the auspices of the Columbus Kindergarten Association. Both recitals will be given at the Parsons, the first, Tuesday afternoon, November 23, the second, Tuesday evening, November 30. Mr. Fanning has been requested to repeat excerpts from "Tannhäuser," which made such a profound impression at the Ohio State University twilight recital recently. As usual, Mr. Turpin will be at the piano in Mr. Fanning's song recitals at the Parsons.

The Second Presbyterian Church will give a concert next Thursday evening in the Chamber of Commerce. The Ziegler-Howe Sextet Club, Edith Sage MacDonald, soprano; Maud Wentz MacDonald, contralto, and Louise Claspill Rinehart, violinist, are the musicians who will present the program.

Burton Holmes' Travelogues begin next Friday evening in the Chamber of Commerce Auditorium. For five successive Fridays they will be given. These illustrated lectures are attracting as much attention as musical events, which proves that Columbus has its literary and scholarly contingent as well as musical.

There is a lot of interest in the coming recital of Dr. Ludwig Wüllner. His recital is January 11.

Max Friedlander gives his lecture and song recital on Sunday evening, November 28, in Schenck's Hall.

ELLA MAY SMITH.

CONCERTS IN DUBUQUE.

DUBUQUE, Ia., November 10, 1909.

November 5 the Friday Music Club held the first meeting of the year and a large audience enjoyed the fine program. Special mention may be made of the Moszkowski valse in E major, played by Miss Gensberg; the Mendelssohn rondo capriccioso, Grace Noyes; the violin number by George Brown and Miss Zehntner. Miss Galliat sang acceptably two numbers. Mishael Mack, a young Russian baritone, sang for the first time before a Dubuque audience and won deserved praise. The officers of the club are: President, Bertha Lincoln Heustis; vice president, Mrs. Herbert Adams; secretary and treasurer, Florence Lally; chairman of programs, Mrs. J. L. Taylor.

Ada Betsey Campbell presented seventeen pupils in recital at the Heustis studios Thursday evening. They showed careful instruction and pleased the large audience.

Naomi Lagen Hurd, soprano, of Chicago, was heard to advantage as soloist at the Sherman Circle on Tuesday evening, November 9, at the Heustis studios. Edith Groff was the assisting pianist.

The Manger concert drew a large number to the Westminster Church Tuesday evening, November 9. Mr. Manger was at his best and received able assistance from Miss Marshall, soprano; Mr. Michel, basso, and Ruth Harragan, pianist.

Marjorie Rose Ryan, soprano, presented Marjorie Husted, soprano, in recital at her home studio Wednesday afternoon, November 10. Ada Campbell was the accompanist.

Miss Husted will be the soloist for the Woman's Club November 11.

Professor Walz is meeting with deserved success as instructor of music at the German Theological Seminary.

BERTHA LINCOLN HEUSTIS.

Witherspoon's Tour.

Prior to his appearance at the Metropolitan Opera House for this season, Herbert Witherspoon, the celebrated basso, made a short concert trip to Chattanooga, St. Louis, Columbus, St. Paul and Denver.

SEMBRICH STILL CONCERTIZING.

CARNEGIE HALL RECITAL OF FAMOUS COLORATURA SINGER.

Marcella Sembrich, who announced her retirement last season, and received feeling artistic obituaries from the press and sundry valuable presents from the mixed public, reappeared over the local musical horizon on Tuesday afternoon of last week, November 9, and gave a song recital at Carnegie Hall, with the following program:

Mein gläubiges Herze.....Bach
 Quel ruscelletto.....Paradies
 Oh, Sleep, Why Dost Thou Leave Me.....Handel
 Hallelujah from Esther.....Handel
 Trock'ne Blumen.....Schubert
 Eifersucht und Stolz.....Schubert
 Stille Thränen.....Schumann
 Röslein, Röslein.....Schumann
 Die Mainacht.....Brahms
 Sonntag.....Brahms
 Der Schmied.....Brahms
 L'Amie des Oiseaux.....Massenet
 L'Eventail.....Massenet
 Allerseelen.....R. Strauss
 The Shepherdess.....Frank La Forge
 An einen Boten.....Frank La Forge
 Otwórz Janku.....Stanisla Niedziadamski
 There Sits a Bird on Every Tree.....Arthur Foote

A good sized audience filled the hall, for there long has been a myth prevalent throughout the land that Madame Sembrich, of all singers in the world, possesses the sole secret of singing Lieder and that her recitals constitute vocal and interpretative revelations which no musical persons should miss for the good of their souls. It is the purpose of the present article to inquire into the origin of the Sembrich legend and to determine its degree of plausible foundation and its justification under present conditions.

Madame Sembrich's activity in grand opera is too well known to past and contemporary generations to need recapitulation here. Nor is it necessary to remind persons historically informed, that the retired diva is past the half-century mark in age—how much past it shall not be the gallant MUSICAL COURIER's province to inquire, although the record would be easily obtainable from the church or synagogue authorities at Madame Sembrich's birthplace in Galicia, Austrian Poland.

While stage annals of the years gone by show the immense activity of Madame Sembrich on the operatic boards, the complete musical rosters of the same period prove her song recital experience to have been extremely limited, and her oratorio appearances to have been practically none at all. When the fact is added, that for over thirty years Madame Sembrich has confined her operatic repertory chiefly to the light, florid music of the earlier Italian composers and has made only isolated excursions into the modern operatic lists, the discerning musical expert must ask himself in all seriousness where the singer acquired her sudden and deep mastery of the Lied, and on what previous condition of musical service rendered, certain extravagant notions of her interpretative authority are based. Her reputation for decades has been that of a coloratura singer pure and simple, and she accepted the classification by identifying herself ceaselessly with "Lucia," "Favorita," "Sonnambula," "L'Elisir d'Amore," "Rigoletto," and similar old fashioned works of limited style and scope. Her striving always has been avowedly for the so called "bel canto" school of singing, and it is the method by which her teacher, Lamperti, laid the groundwork of her vocal manner. Never in all her operatic experience was there any misunderstanding as to Madame Sembrich's capabilities and limitations, and no judicious critic ever discovered in her interpretations any dramatic power of expression, any stirring emotional depth, any lyric intensity, any impressive degree of intellectual grandeur or temperamental vividness, or any deeply moving sincerity or conviction in her acting, although it must be admitted that the operatically silly parts she essayed habitually hardly gave much opportunity for real histrionic display. Again the seeker after musical truths must pause and ask himself where, in view of the incontrovertible data just presented, Madame Sembrich's ability is to come from, to sound the illimitable depths of Beethoven and Schubert in their most dramatic song creations, of Bach and the earliest Italians who wrote in his chaste vein, of the bold and stately Handel, the passionately poetical or thrillingly lyrical Schumann and Franz, the big souled and big styled Loewe, the thrillingly intense Wolf, the exquisitely sensitive French composers, and the cosmically complete Strauss, who traverses the entire keyboard of human emotions in his vocal tone flights? Is the perfect art of Lieder singing really based on the successful application of principles acquired in a long vocal course of Verdi, Rossini, Donizetti, Bellini, Flotow, Delibes, Auber, etc.? The very best proof of

Madame Sembrich's attitude in regard to modern music lies in her remark made on one occasion to the editor-in-chief of THE MUSICAL COURIER: "I attribute the preservation of my voice to the fact that I never sang Wagner."

Aside from stylistic shortcomings, Madame Sembrich's voice is not large, nor does it lend itself readily to varying effects in color. Its timbre is clear, steady and pure, but the very unchangingness of the quality quickly breeds a striking monotony. In coloratura pieces this monotony is broken by the rapid movement of the music and the interest which technical agility and skill always arouse, but in an afternoon of nearly all sustained songs which need the most varied kind of interpretative and vocal treatment, Madame Sembrich fails utterly to satisfy a really fastidious taste, and as far as THE MUSICAL COURIER reviewer was concerned, she bored him. To the point of extreme weariness, and only a strict sense of duty enabled him to stay out the concert to the end.

A glance over the nature of Madame Sembrich's program is sufficient proof to connoisseurs, of the truth of the contentions just discussed. The list of songs is a clear index to the things Madame Sembrich can and cannot do, and many even of her most unflinching admirers admitted to THE MUSICAL COURIER man that they thought her selections cast too much in the same mould, and lacking in contrast and mood variety.

Other purely vocal criticisms, which the recital calls forth are that Madame Sembrich's intonation is uncertain and constantly strikes just a shade too low to suit the discerning. Frequently a tone is out of tune just after the attack and is shifted by the singer to its proper pitch. This lack of control over the voice is only one of many signs, however, that the once peerless coloratura artist, who used to emit her organ with almost reckless brilliancy, now grapples unceasingly with the demons of failing elasticity and of gradually oncoming decay of powers that once were superb in their own particular field. Excessive, almost painful care marks every phrase sung by Mme. Sembrich now; she makes the change from register to register with unpleasant palpableness; she seemingly never is free from the fear of accident should her watchfulness relax for a single instant; she husbands her resources so devotedly for a few high tones that everything else sounds as though sung in half voice.

These considerations rob Mme. Sembrich's performances of all degree of naturalness and spontaneity, and give them a stilted and artificial character quite unbearable to discriminating listeners who are familiar with the magnificent tonal sonority and whole souledness of Mme. Schumann-Heink, the fresh and vibrant voice and vital sincerity of Mme. Gadski, and the splendid song opulence and inspiring humanity of Tilly Koenen, to mention only some of our great Lieder interpreters. Far from being a beneficial object lesson to teachers and students, as is claimed sometimes for Mme. Sembrich's recitals by personal friends on the press, those occasions are useful mainly to show how a singer may spend a lifetime mastering the field of coloratura song without penetrating in any appreciable degree beneath the outermost surface of the art of Lieder interpretation. The beaux restes of Mme. Sembrich's voice have in them much to admire even now, but, on the whole, one feels for her more affectionate pity, in view of her memorable past, than serious artistic regard as a result of any of her present performances.

As to the songs in her program of last week, the Bach number revealed eloquently her choppiness of phrasing, caused apparently by her insufficient supply of breath. The high A's in the piece gave her unmistakable concern, owing probably to nervousness. The Paradies arietta was set forth musically—indeed, everything Mme. Sembrich sang was extremely musical from the technical standpoint of time, rhythm and observance of exact text in notation. The Handel apostrophe to sleep (from his opera "Semele," as the house program did not state) suited its name very well, for it was a sleepy, tiresome piece of writing, and lacked all charm in the singer's delivery. The opening of the song



NO. 1.

demonstrated how lamentably Mme. Sembrich has deteriorated in her trills, a specialty that used to be considered essentially her own—that is, before the advent of Melba,

and later, Tetrassini. The trill in the Handel excerpt was not done on A and B, but on an interval augmented beyond a whole tone. Also the pronunciation of the words "arms," "joys" and "deceive" as "armce," "joyce" and "deceife" did not particularly edify purists in English diction. The final E on the first Tone of the staff seems to be below Mme. Sembrich's legitimate range, which appears to comprise not much more than an octave and a half at the present time.

The composition alluded to as a "Hallelujah" from "Esther" puzzled musical historians. In Novello & Co.'s original octavo edition of Handel's first oratorio, "Esther," there is no such number as "Hallelujah," and in fact, the text (supposed to be by Pope) does not even contain the word "Hallelujah." The song delivered by Mme. Sembrich sounded Handelian, but that does not clear up the mystery of its omission from the available scores. Where did Mme. Sembrich get it? By the way, the piece offered the best singing of the afternoon. Its brisk tempo and coloratura style put the performer very much into her proper atmosphere. The "Eifersucht und Stolz" produced none of the emotional effect intended on the words "Wohin so schnell, so kraus, so wild, mein lieber Bach," and the gay bonhomie instinct in the contracting section, "Er bläst den Kindern schöne Tänz' und Lieder vor," was strangely labored and unreal. Mme. Sembrich's efforts throughout the afternoon at humor and archness were heavy and awkward, and the gestures intended to be playful certainly had no legitimate place within the frame of a song recital offered as a serious art event. "Jäger," "Fenster," and "Liedär" were German words with a Galician dialect. They are supposed to be pronounced as "Jäger," "Fenster," and "Lieder." Schumann's "Stille Thränen" was sung with continence except for this G, which sounded shrill and unpleasantly forced:



NO. 2.

Brahms' "Der Schmied" is a song for Mr. Bispham or Dr. Wüllner or Mr. Werrenrath or Mr. Miles, but not for Mme. Sembrich. She gave no intimation that she was singing about her blacksmith lover with "hammer up-swinging," and "his anvil ringing." "Die Mainacht" was sung here inimitably by Mme. Gadski some weeks ago, with marvelous breath control and wonderful revelation of pianissimo. It likewise is no song for Mme. Sembrich. On the final low E sharp her voice shook as though in a trill. Schumann's "Röslein, Röslein," was done brightly and with the requisite delicacy, but there was no reason for the grace notes or turn which the singer inserted before the second D shown here:



NO. 3.

The Massenet songs are not the best ones of that composer's muse, nor is Mme. Sembrich at home either in the French tongue or the Gallic style of singing. "Allerseelen," by Strauss, was another one of the recital giver's fine moments. She delivered the lovely song with something akin to real feeling. The Niedziadamski trifle is banal, and so is Foote's composition. In it, Mme. Sembrich calls a "bird," a "bairt."

Frank La Forge rendered accompaniments (all from memory) of exquisite sensibility, fidelity, and musical significance. His two songs scored a resounding success and were redemanded. They are exceedingly well made and show poetical insight as well as strong melodic inventiveness. The effective climax at the end of "An einen Boten" stirred the house to enthusiastic applause. Mr. La Forge's work at the piano is one of the enduring delights of every song recital at which he is heard, and Mme. Sembrich showed wisdom in capturing his services for this season.

The house was full, and many repetitions and encores were insisted upon, ending of course with the Chopin

Polish song which Mme. Sembrich accompanies on the piano, and has sung at concerts for a quarter of a century past. It now has become as much a part of the comedy of a Sembrich recital as that lady's manner of fluttering her handkerchief or making her exit after each program division with a juvenile hop, skip and a jump.

Dr. Wüllner Not Going to Australia.

Dr. Ludwig Wüllner has decided not to go to Australia, in spite of the many inducements offered. Manager M. H. Hanson, who has been identified with music in Australia and New Zealand for many years, placed before Dr. Wüllner two very enticing contracts for the season of 1910-1911; one for the largest cities of South America, to be followed by an eight weeks' tour in Australia and New Zealand, there being direct steamer communication; the other one for a tour in June and July in Mexico to be followed by a tour to Australia, steamer to be taken at San Francisco to Auckland, New Zealand. Dr. Wüllner and Coenraad V. Bos, his accompanying artist, both decided not to accept this flattering offer, as they have been absent from Europe now for two years.

It is reported that a well-known manager from Australia is now on the ocean and will be in San Francisco to meet Mr. Hanson and Dr. Wüllner in December in connection with the offer recently made. It is not understood in this country the extent to which the music lovers in the large cities like Melbourne, Sydney and Adelaide will support concert artists and even in the smaller towns, and especially those of Scotch population, like Timaru, Oamaru, Dunedin, as well as the ultra English town of Christ Church, will patronize concert artists to a degree unknown in the mother country. And it often happens that even in small towns the whole population will turn out to hear a good concert artist where a theatrical company would be but very poorly patronized.

When Manager Hanson was interviewed about this Australian proposition he declined to talk about figures; but he produced the records of the last Mark Hambourg tour, as well as those of Clara Butt's tour in the antipodes. Mr. Hanson maintains that he could make more money with Dr. Wüllner in Australasia, with its large population of music lovers, its cheaper halls, and smaller expenses generally, than can be done in almost any other country.

Dr. Wüllner will, at the close of this current season, return to Europe, and give his recitals of German lieder in Russia, Austria, Scandinavia, and elsewhere.

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Josephine Knight's Engagements.
Josephine Knight, the popular soprano, will not alone be kept very busy during this month, as the following dates indicate, but she is looking forward to some very fine en-

ST. LOUIS REPUBLIC



DOCTOR LUDWIG WÜLLNER.

gagements out West later on. Her engagements for this month include an appearance with the Heptorean Club of Somerville, on November 13; concert at Hudson, Mass., November 17; concert at Worcester, November 22; Verdi's "Requiem," at Eliot Church, Newton, November 28; concert at Brockton, November 29, and two appearances on November 30—afternoon at South Framingham and evening in Boston.

Hutcheson's Wagner and Strauss Recitals.
"Electra," the late masterpiece of Richard Strauss, continues to be the talk of the musical world. That great interest has been aroused in the premier American production of this opera by the Manhattan Opera Company is being manifested in the great demands for dates for Ernest Hutcheson, the eminent pianist, who will deliver lecture-recitals on this work. These lectures are illustrated by Mr. Hutcheson at the piano and his extraordinary ability in this line makes the lecture of double interest.

During the past week Mr. Hutcheson has been booked for the Woman's Club, of Hartford, Conn.; the Music Lovers' Club, of Rome, Ga., and a series of lectures in Washington, which will include "Electra," "Parsifal" and "Die Meistersinger." In "Die Meistersinger" Mr. Hutcheson uses his own piano transcriptions from the score, in which every note is literally transcribed, the performance of which requires not only a highly skilled executant to secure an accurate and clear performance, but also a musician of marked ability.

U. S. Kerr in Reading.

U. S. Kerr, the basso cantante, gave a recital at Revling, Pa., November 5, which earned for the artist much critical appreciation and equally as much social prestige. He sang at the Rajah Temple in that city under the auspices of St. Mary P. E. Clapel. E. M. Chais, critic of the Reading Herald, wrote over a half column with glowing head for his paper, in which the artist was heartily commended. Extracts read:

Mr. Kerr possesses a voice of remarkable quality, mellow, even in its lowest tones, and of resonant sonority in the upper range. There was not a selection that was not rendered with telling effect. His voice is rich and deep, broad and sweeping. * * * It was in the rendition of the second half of his program that his artistic ability was best shown. In this portion of the program he opened with "Furibondo Spira il Vento," by Handel. Even in its exquisite gracefulness there was a latent vigor, a certain solemnity of style which elevated its every hearer. * * * Every staccato run was as clear as a crystal. It was in the "Toreador" song from "Carmen" that this man developed dramatic ability, and still preserved the vocal beauty of the lines. In the rendering of Beethoven's "Die Ehre Gottes," he displayed the most beautiful qualities of his voice. Thus he sang with fine feeling and appropriate dramatic fervor, rendering the selection in both German and English.

People's Symphony Program.

The People's Symphony Society, with Edna Showalter, soprano, as soloist, will give its first orchestral concert of the season at Carnegie Hall, Friday evening, November 26. This will be the program:

Overture to Don Juan.....Mozart
Symphony No. 9, op. 125 (first movement).....Beethoven
Quando me'n vo' soletta per la via (from La Boheme).....Puccini
Mad Scene from Lucia.....Donizetti
Edna Showalter.
Caucasian sketch (by request).....Ippolitow-Iwanow
Marche Slav.....Tchaikowsky

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NEW YORK, November 15, 1909.

The regular monthly meeting of the National Guild of Organists was held at the Tali Esen Morgan studios November 10. The main business of the evening was the reading of the proposed constitution and by-laws by the president, Mark Andrews, and the adoption of clauses calculated to be needed at once. Definite action on the rest was referred to the committee on the constitution. There are to be three classes, viz., members who pay \$1 annually; associates, \$10, and honorary members, \$100. Mr. Morgan gave a financial report, showing that about \$3,000 had been disbursed, a debt of \$1,200 remaining at present, owing him personally. He is entirely optimistic of the future, and the brunt of his talk was "Get to work!"—that is the Morgan way of doing things. Added to his duties are now these: Choruses in Petersburg, Richmond and Lynchburg, Va. The New York Festival Chorus, from which he had resigned as conductor, refused to hear of it, reorganized and re-elected him; they are rehearsing Costa's "Eli." The Baptist Temple choir, in Brooklyn, under his direction, gave "Gallia" and a portion of "The Holy City" the first Sunday in November, Percy Hemus singing solos.

The International Art Society, Mrs. J. Christopher Marks, president, has planned a series of three subscrip-

tion dances, the first having taken place at Hotel Astor last week. The chaperones were (besides the president) Mesdames C. A. Collman, Parish Chambers, H. A. Hart, K. Lloyd and E. J. Sutton. Those present included Dr. and Mrs. J. Christopher Marks, Mr. and Mrs. Parish Chambers, Adele Holt, Mr. and Mrs. E. J. Sutton, Mr. and Mrs. E. L. Hart, Rev. Dr. James B. Wasson and Mrs. Wasson, L. de Rossa, Vivian Holt, Anna Jewell, Evelyn Phillips, Hester Davis, Alice and Edith Lloyd, Adelaide Van Cott, Lisette Woeckner, Gertrude Britton, Laura Hagaman, Mrs. E. Burton William, Mrs. L. Kramer, May Kenney, Gladys Andrews, Bessie Harris, Irene Atkinson, P. Revera, A. Moss, Ernest Sommergren, Frank Coner, Dr. Heymann, Dr. G. Grubb, W. Firth, Dr. Charles Burke, John Ferris, W. Fitzgerald, W. J. Kenney, the Messrs. Christopher and Jocelyn Marks, Joseph Saymon, Will Young, Mr. Tillotson, Ernest Black and Philip Ard.

Lisette Frederic, violinist, gave an invitation recital at the Joseph Joachim Violin School studio (Geraldine Morgan), Carnegie Hall, November 10, playing works by modern composers with good tone, technique, style and warmth. She was assisted by Grace Underwood, soprano, who sang six songs, showing nice natural voice and good enunciation, Florence McMillan at the piano. Miss Frederic played at the Pi Tau Kappa Club (founded by pupils of Wesley Weyman), November 8. Clifford Bailey, tenor, and Carl Schuler, pianist, also took part.

George Carré, the tenor, has returned from an extended trip through the South, winning laurels with his singing. Some of his recent engagements include: York, Pa., November 2; East Orange, N. J., November 10; New Haven, Conn., November 11, and Poughkeepsie, November 23.

Charles Abercrombie, tenor and teacher, will give a studio recital December 16, when prominent professional pupils will sing. He can seat 120 people in his studio. Ethel Jackson, his pupil, The Merry Widow, recently told him she would resume lessons soon.

Sophie Fernow, expert pianist and coach, has helped Madame Schumann-Heink to learn a new repertory, and her work has been so satisfactory that she will continue with her in December. Madame Schumann-Heink re-

cently said: "You can do a lot of good in coaching singers." Miss Fernow is at North Caldwell, N. J., coming to town tri-weekly, and this recommendation ought to bring inquiry for her services from such singers as want the same artistic help enjoyed by Schumann-Heink.

Madame Meysenheym has located her winter studio at 1947 Broadway, where she may be found Tuesdays and Fridays. Her best pupil, Kathryn Rogers, appeared in a concert at West Union, Ia., recently, singing "Elsa's Dream," "Una voce poco fa" and modern songs.

Lucy M. Phillips will enter the concert field this season under the Pinkham Musical Bureau management. She has a rich soprano voice of unusual power and beauty, well developed under the guidance of Edmund A. Jahn.

Nina Mills, soprano, who sang at the Madison Avenue Presbyterian Church last year, spent the summer in Italy. While in Sorrento she gave an afternoon of French, Italian and English songs at the home of Mrs. Marion Crawford, Luigi Pecci accompanying her. Miss Mills will be heard in New York this season in concert and church.

Anna M. Schirmer, the Cappiani exponent, has begun the season at her new studio, 46 West Thirty-seventh street. Wednesdays she is at Far Rockaway. One of her pupils sang at a church concert at Mount Vernon last week, and another in a concert at New Rochelle. She reports that Madame Cappiani writes her she is well, "but feels lost without New York."

Mina Schilling teaches singing in several languages, being entirely familiar with English, French, German and Italian. It is recalled that she sang in grand opera at the Metropolitan Opera House.

Gottfried H. Federlein, Fellow of the American Guild of Organists, who plays at an up town Episcopal church, can be secured for organ recitals. He prints laudatory press notices from newspapers of Minneapolis, Plainfield, Saratoga, New Haven and elsewhere.

Hermann Hovemann teaches the voice, and two of his

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pupils, Blanche Rosenbloom, soprano, and Hermann Walters, tenor, sang at a concert given by a German society last week.

Harry L. Reed and Josephine Miller Reed, tenor and contralto, were in the Berkshires last summer singing. Mrs. Reed, in addition to her Sunday church work, sings in a synagogue, and those who have recently heard her report her voice as much rounder.

Louise A. Egbert, pianist and teacher, has secured a studio at Carnegie Hall, where she may be found Wednesday and Saturday mornings. She was formerly a teacher here, returning permanently.

Amy Grant will give her arrangement of the Strauss opera, "Electra," at Miss Townsend's school in Newark, under society patronage, December 1; also before the Colorado Cliff Dwellers' Association, at the Waldorf-Astoria Hotel, December 31. The following recitals at her studio, 78 West Fifty-fifth street, are announced for Sundays, 3.30 o'clock: November 14, "Pelleas and Melisande"; November 21, "Electra"; November 28, "Enoch Arden."

Edmund Jacques, organist and choirmaster at St. Paul's Chapel, Broadway, Fulton and Vesey streets, announces a series of noontime musical services, including works by Frank E. Ward, Will C. Macfarlane, Dr. J. Christopher Marks and H. Alexander Matthews, when these composers will be at the organ.

Moritz E. Schwarz's program for his organ recital, Trinity Church, today, Wednesday, November 17, 3.30 p. m.: Concert overture, Faulkes; "Benediction," Reger; concertos, Thiele; "Ave Maria," Bach-Gounod, Ernest Russell, violin; "Alla Marcia," N. H. Allen; chorus in G minor, Hollins.

Last Friday afternoon Claude Warford, tenor, gave his first informal musicale of the season. Four of his students presented a fine program of compositions by Chopin, Schlozer, Bach, Foster, Loehr, Gilberte and Spross. Marguerite Sommer, contralto; Alice Gregory, soprano, and Malcolm MacGrath, baritone, sang, and Mrs. A. B. Val-

lian played. Mr. Warford sang several numbers from Clutsam's "Songs from the Turkish Hills."

The Tonkünstler Society presented the following program at its meeting in Assembly Hall, on East Twenty-second street, last night (Tuesday):

Sonata for piano and violoncello (A minor, op. 40)...L. Beethoven
Mrs. August Roebbelen and Horace Britt.

Songs for soprano—
Who is Sylvia (Shakespeare)...Schubert
Le Soir (M. Carre)...Thomas
Flower-Rain...E. Schneider
Chant venetien (G. Roussel)...Bemberg
Mrs. Talbot A. Chambers.

Accompanied by Mrs. August Roebbelen.
Dumky, Trio for piano, violin and violoncello (Op. 90)...Dvorak
Mrs. George E. Clauder, piano; Elsa Fischer, violin; Horace Britt, violoncello.

New Songs by American Composers.

The announcement of Jerome H. Remick & Co. in this issue of THE MUSICAL COURIER is of more than passing interest because it brings to light the sincerity of their efforts to promote the cause of the American composer. They announce three songs by three new American composers. Mr. Winne, the composer of "Little Boy With Wondering Eyes," is from the Northwestern country, while Mr. Eggert is a product of Jersey, who was reared at the Leipsic shrine of music. Mr. Gramm comes of a widely known musical family, notable among whom was his uncle, Emil Gramm, the organist. Each of these young men displays marked individuality in his work and gives promise of good things to come.

Another noteworthy fact is that Neil Moret, the composer of "Hiawatha," which a few years ago was heard even in the farthest recesses of the country, wherever popular songs are sung, has turned his mind to more serious work and has written four songs which for delicacy and charm are seldom equalled. They are especially good for encore purposes.

It is seldom a publishing house will risk the launching of more than one new name, but when Remick & Co. come at once with three, nay, even four new men who bid for public approval, it shows a spirit of enterprise and at least a confidence in the future of American composers.

GEORGIA HALL'S PIANO RECITAL.

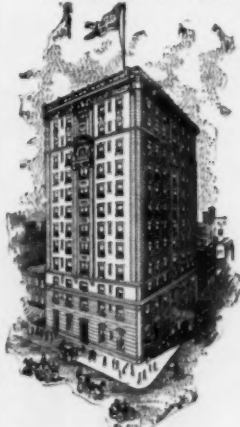
Georgia Hall made her first New York appearance as a concert pianist last Thursday afternoon at Mendelssohn Hall. The program was well arranged and afforded ample opportunity for the display of the young lady's talents to the best advantage. Her work was characterized by earnestness and seriousness, a smooth and sure technic and a most liquid and sensuous tone. Her performance was satisfactory not only from an artistic point of view, but from an interpretative side as well. The Beethoven "Sonata Appassionata," with which she opened her recital, was played with deep reverence for the composer and with sincere regard for the composition itself, of which there is no greater test of a pianist's art if it be given with all the depth of insight and poetic beauty which it demands. Miss Hall's most compelling work, because evidently her sympathies were enlisted to a greater degree, was exhibited in the Chopin group, etudes op. 25, Nos. 1 and 3, the G major nocturne and A flat ballade. The etudes were charmingly rendered; the battle-scarred nocturne was poetry itself because not oversentimentalized and because of the tonal beauty with which it was invested. The ballade was akin to perfection.

Brahms' "Variations and Fugue" on a theme by Handel proved interesting, as Miss Hall performed them in an astonishingly broad manner and brought out two very salient points—the wonderful mental fertility of the composer and her own digital dexterity. Joseffy's "Csardas" and Carreno's "Mi Teresita" valse followed and were played with much daintiness and charm. "Die Lorelei" was captivating. Liszt's alluring melody with the undulating accompaniment (suggestive of "Das Rheingold") was exquisitely sung and proved to be the piece de resistance of the afternoon. Tausig's brilliant arrangement of the Schubert "March Militaire" brought the recital to a successful close. The audience, which was goodly in numbers, was most kind and demonstrative and evinced its approval and pleasure in numerous ways.

Miss Hall is an exceedingly gifted artist who for the past two years has been devoting herself to concerts in the Middle West. She studied with Joseffy in America and with Carreno in Europe and will be a welcome factor in our already overcrowded ranks since she possesses those qualifications which are ever in demand.

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New York Hippodrome, Sunday, Dec. 12



MRS. JOSEPH LHEVINNE DRIVING WITH HER SON AND NEPHEW.

CONCERTS IN PORTLAND, ORE.

PORTLAND, ORE., November 3, 1909.

The first large musical event of the season in Portland was the coming of Jeanne Jomelli. Madame Jomelli's glorious voice and beautiful stage presence won all hearts. She was ably assisted by Marie Nichols, violinist, and Magdalene Worden, accompanist and composer.

An excellent musical and dramatic program was staged by local talent at the Bungalow Theater on the evening of October 30. The feature of the evening was a portrayal of "Richelieu," in which E. J. Quillinan was Cardinal Richelieu. Webber's Juvenile Orchestra, composed of fifteen children, played admirably. Vocal solos were rendered by Kathleen Lawler-Belcher, Adel Barnickle and Frances Thompson. Tillie Jennings gave some harp selections and W. A. Cogan did some clever work as a ventriloquist. The entertainment was given for the benefit of St. Michael's Church debt fund.

The Rev. A. A. Morrison, rector of Trinity Episcopal Church, sang a solo very effectively at the morning services last Sunday. Dr. Morrison has a baritone voice of much beauty and power. Carl Denton is the organist and choirmaster of the church.

One of the events of the musical season took place last Wednesday evening at the First Methodist Episcopal Church (South), when a concert and organ recital were given to mark the inauguration of the new \$7,000 Kimball pipe organ, installed by Eilers' Music House. Vocal solos were rendered artistically by Rose Bloch-Bauer, soprano, and Dom J. Zan, baritone. Waldemar Lind gave violin solos and E. Sorenson cello solos with excellent effect. Frederick W. Goodrich, organist of St. Mary's Cathedral, who designed the new pipe organ, played a number of solos, showing the capabilities of the instrument, which was pronounced to be one of the best and most up to date organs west of Chicago.

MARIE STEWART WHIGHAM.

Joseph Lhevinne's Summer Home at Wannsee.

Joseph Lhevinne spent the summer with his family at Wannsee, near Berlin, an ideal spot for rest and recreation during the weeks of relaxation after a busy season



MUSIC ROOM IN JOSEPH LHEVINNE'S VILLA AT WANNSEE.

of concerts and teaching. The accompanying photographs of his charming villa and spacious grounds give an interesting glimpse into the private life of the celebrated pianist.

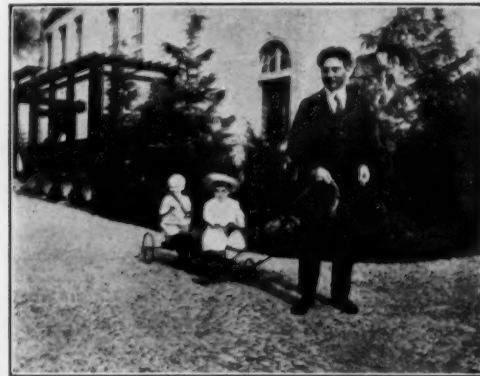
WINFIELD MUSICAL EVENTS.

WINFIELD, KAN., November 11, 1909.

The Winfield College of Music, Senior History Class, will give a series of nine national evenings, as outlined in Arthur Elson's club programs. The first, a German program, was given November 5.

Fannie Woods, of Chicago, is introducing the Fannie Church-Parsons system of musical kindergarten in Winfield. Miss Woods finds that kindergarten work is not entirely new here, as in most Western cities. She will be associated with the Winfield College of Music.

Edgar B. Gordon, who has charge of the High School Chorus, is preparing Cowen's "Rose Maiden" for presentation December 3. The soloists are all from the Winfield College of Music, where Mr. Gordon is head of the violin department. Mr. Gordon has had unusual success as a school and orchestral director. His orchestra is pre-



LHEVINNE WITH HIS SON AND NEPHEW ON THE GROUNDS OF THEIR VILLA.

paring a program for later in the season. The numbers under rehearsal are quite ambitious, comprising the Mozart "Jupiter" symphony, Raff's "Leonore" march, the ballet music from "Faust," and a suite by Bizet.

The Southwestern College of Music gave a very interesting faculty recital last week. The next two numbers of the lecture course will be filled by members of the Southwestern faculty.

BLANCHE LEACH.



VILLA FRANZ AT WANNSEE (GERMANY).

Where Lhevinne spent the summer with his family and prepared for his winter's concerts.

Brockton Club Engages Jomelli and Langendorff.

Madame Jomelli has been engaged as soloist for the concert which the Brockton Choral Society will give January 28, 1910. Madame Langendorff has been booked for the performance of "Aida" which the society will give in concert form March 18. Both artists were secured through R. E. Johnston.

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MAHLER LEADS ANCIENT MUSIC.

BEGINNING OF PHILHARMONIC HISTORICAL CYCLE.

As announced some time ago in Gustav Mahler's preliminary prospectus of the work he intends to do with the Philharmonic Society this winter, one of the organization's most important undertakings is to be a series of six concerts on Wednesday evenings, their programs to be arranged "in chronological sequence, comprising the most famous composers from the period of Bach to the present day." The first of these concerts took place last Wednesday, November 10, and inaugurated the course with this list of works:

Suite for Orchestra.....Bach
Overture, B minor.
Rondeau, B minor; Badiniere, B minor.
Air, D major.
Gavotte, D major.
Aria, Quanto Dolce, from Flavio.....Handel
Madame Rider-Kelsey.
Concerto for Violin, No. 2, E major.....Bach
Theodore Spiering.
Rigaudon de Dardanus.....Rameau
Recitative and air from Cephale et Procris.....Grétry
Madame Rider-Kelsey.
Symphony in D major (B. and H. No. 2).....Haydn

The numbers in the foregoing program show that Mahler intends to make this historical cycle not merely an empty array of names in chronological succession, but also

stand all the nuances in dynamics and phrasing, and the accord that prevailed between the soloists and the orchestra regarding the matter of embellishments and ornamentation. In all this artistic authority and finish, the master mind of Mahler shone forth clearly, and it did not take long for the audience to realize that New York never before had heard the oldest classics performed with such adherence to their real spirit and with such human and appealing revelation of their actual musical content. After the first number there was thunderous applause and from that time until the conclusion of the program, the enthusiasm of the listeners constituted a gradual and continuous crescendo. The great success of this historical series seems to be a matter of course following upon this auspicious opening, for the persons who were there will not fail to spread the news of the evangel of symphonic sweetness, truth and light which is being preached in this town by the musical Messiah so long cried for and at last come to effect the deliverance of our concertgoing public. The false prophets may flourish for a little while longer, but the people surely will turn on them in the end and smite them hip and thigh, and drive them forth beyond the ramparts of the purified city. That day is not nearly as far off as the impostors of the baton may imagine.

The Bach suite proved to be a composite number, made up of separate parts from the Leipzig master's four orchestral compositions in that form. The proceeding was a thoroughly justifiable one on the part of Mahler, as he wisely desired to escape the monotony of key to be found in the original suites, formal regulation in that period prescribing that the various sections be written in one and the same mode. Nikisch and other conductors frequently have played Beethoven's second "Leonora" overture with the ending of the third, and as the proceeding was not deemed high treason punishable with death, there is no reason why Mahler's present action need cause any shedding of critical crocodile tears. Shakespeare's plays are not given now even approximately in the manner that marked their presentation during the lifetime of the author, but nobody would be so stupid as to assert that the great dramas do not deliver their full message simply because they are made to conform to the stage requirements of the present day. Henry T. Finck has pointed out that movements from suites can be taken out of the composition as a whole and performed separately without any impairment to their significance or any violation to art. Suites are not homogeneous works unless they have a binding and connected "program." Parts I, II and IV of the Bach-Mahler suite were done with inimitable grace, spirit and symmetry of contour, while the famous "Air" (arranged by Wilhelmj for the G string on the violin) allowed the string section to reap a rich harvest of approbation for the tenuousness, volume and superb dynamic control of its tone. The Rameau number is a lovely piece of orchestral writing, surprisingly modern in sound and effect. A fitting close to the noble music of the evening was furnished by the familiar Haydn symphony, in which Mahler resumed his baton and led his men through a wonderfully fascinating performance, rich in light and shade, full of the requisite sparkling humor and yet not devoid of the underlying dignity and nobility which Haydn never quite sacrificed even in his "sunniest" moments.

Madame Rider-Kelsey seldom has been heard to better advantage than in the two beautiful excerpts which she delivered as the vocal contribution to the program. With Mahler at the "harpichord," the combination was an ideal one and afforded to the most fastidious listeners musical enjoyment of the purest and loftiest kind. The clarity of her voice, smooth and chaste in timbre, the perfection of her legato, the polish of her diction and the nobility of her style, all render Madame Rider-Kelsey a rarely qualified interpreter of the classical school in song. She scored a real triumph for her own conquering of the music which seemingly is so simple and in reality is so inordinately difficult that but few of the great singers would undertake its public performance.

Theodore Spiering, the new concertmaster of the Philharmonic Society, made a brilliant debut in the Bach E major concerto, which he played with voluminous, steady tone, vitalizing conception, inspiring rhythm, and a large appreciation of the broad and authoritative style required. Spiering is a modern who does not believe in the ultra-pedantic, dry as dust readings of the classics, and in consequence his Bach was free from much of the formal stiffness and rhythmic inelasticity so often associated with performances of the thoroughly human E major concerto. The new concertmaster disclosed also a fine command of the bow, an agile and accurate left hand, and final correctness in intonation. The audience gave Spiering a



CORINNE RIDER-KELSEY.

warm reception and plainly testified to its appreciation at having him as the violin head of New York's representative orchestra. It will be a pleasure to note his artistic co-operation with Mahler in their future important and interesting work together.

American Institute of Applied Music.

Following is the calendar of free lectures, recitals and classes for students at the American Institute of Applied Music, Kate S. Chittenden, dean, 212 West Fifty-ninth street, for the current season:

Classes in elementary theory, rhythm and ear training for adults, beginning Thursday, October 21, at 8 a. m.

Classes in elementary theory, rhythm and ear training for intermediate students, beginning Saturday, October 23, at 10 a. m.

History of music and musicians, beginning Wednesday, November 3, at 4 p. m.

Mr. Lanham's normal class for vocal students, beginning Wednesday, December 1, at 3 p. m.

Wednesday, November 10, at 4 p. m., lecture-recital by John Cornelius Griggs, Ph. D. The Song Since Schumann.

Friday, November 19, at 8:15 p. m., song recital by McCall Lanham, baritone.

Wednesday, November 24, at 4 p. m., lecture by Emilie Frances Bauer. The Psychology of Music.

Wednesday, December 8, at 4 p. m., lecture recital by John Cornelius Griggs, Ph. D. Debussy and the Modern French Composers.

Two lecture recitals by Walter S. Bogart, Wednesdays, January 5 and 19, at 4 p. m. Folk Songs.

Five lecture recitals by Daniel Gregory Mason:

Wednesday, February 2, at 4 p. m.—Bach.

Wednesday, February 16, at 4 p. m.—Haydn.

Wednesday, March 2, at 4 p. m.—Mozart.

Wednesday, March 16, at 4 p. m.—Beethoven.

Wednesday, March 30, 4 p. m.—Beethoven, and Romanticism.

Lecture recital by Kate S. Chittenden, McCall Lanham and William Fairchild Sherman. Robert and Clara Schumann. Friday, April 8, at 4 p. m.

Mrs. Harrison-Irvine's Work.

Jessamine Harrison-Irvine, the pianist and teacher, who divides her time between Burlington, N. J., and New York City, is a pupil of Leopold Godowsky, Rafael Joseffy, Maurice Moszkowski, Carlos Sobrino (piano) and Henry Ronseley, harmony. In Burlington Mrs. Irvine teaches three days a week at St. Mary's Hall, one of the prominent Episcopal boarding and day schools for girls. Her pupils' recitals in the peaceful New Jersey town are always successful and attractive, because of the high standards shown both in the music and the playing of the young women. The remainder of the week Mrs. Irvine is engaged at her Carnegie Hall studio. She has pupils there in the various stages of development. Besides teaching piano Mrs. Irvine has considerable to do as "coach" and accompanist for singers. Her solo playing has likewise brought her engagements. The Sunday receptions—from 5 to 7—at her New York studio attract many artistic people who find themselves most delightfully entertained by the refined and accomplished hostess.

Loud was the applause along the crowded sidewalks of New York when, during one of the Hudson-Fulton parades, a German naval band, and then an English band, struck up what the populace supposed was "America." A very delicate compliment they deemed it. But the Germans were really playing "Heil Dir im Siegerkranz," and the English band was, of course, playing "God Save the King." A fine old air it is, but its popularity occasionally gives cause for confusion.—Youth's Companion.



THEODORE SPIERING.

a presentation of epochs based on careful selection and arrangement. The educational value of the opening concert was enhanced furthermore by the manner in which the first five numbers were performed, the conductor dispensing with his baton and directing the orchestra with nods from his seated position before a small grand piano with a modified action, made to resemble the thin, twanging tone of an ancient harpsichord. On this instrument Mahler supplied the harmonic filling in from the original figured bass notation which used to serve the conductors of old, all of whom led their orchestras in the manner adopted last Wednesday evening. Steinway is the manufacturer, or rather adapter, of the atavistic piano used on that occasion, and the imitation of the harpsichord, while slightly louder tonally than the original, served to create sufficient "atmosphere" to give modern listeners a very good idea of how the earlier music must have sounded to our forbears. If the auditorium and the orchestra both had been smaller the illusion would have lacked little to make it very nearly complete.

Mahler threw himself heart and soul into the task of giving the antique scores a reverent and yet vital reading, and his men seconded his purpose intelligently and with evident love for the work in hand. The signs of painstaking rehearsal were apparent in countless details throughout the evening, such as the precision of attack, the unanimity with which the players seemed to under-

MINNEAPOLIS—ST. PAUL.

TWIN CITIES, Minn., November 13, 1909

With Madame Schumann-Heink as soloist the Minneapolis Symphony Orchestra had an auspicious opening of its seventh season last night in a concert, the brilliancy of which presages great things for the future of this organization. The program was as follows:

Overture, Iphigenia in Aulis.....Gluck
Requiem and aria, Vitellia, from Titus.....Mozart
Symphony in D major, op. 73.....Brahms
Songs with orchestral accompaniment.....Schubert
Die Junge Nonne, orchestration by Liszt.
Der Tod und das Mädchen, orchestration by Motil.
Der Erl-König, orchestration by Berlioz.
Overture, Sakuntala.....Goldmark
Requiem and aria from Sapho.....Gounod
Bacchanale, from Tannhäuser (Paris version).....Wagner

The house had been sold out long before the day of the concert, and many were there clamoring for admittance and unable to get past the portals. Those lucky ones inside were musical enthusiasts who counted themselves fortunate on being able to attend this first concert. The greatest interest of the evening, of course, centered around the symphony—that wonderful work which thirty years ago startled Europe out of its calm acceptance of the dictum that the last word in the classic form had been uttered. Mr. Oberhoffer gave something more than a clear reading of this score. He showed an imagination and temperamental quality which had never before been suspected, and he threw into the reading of the symphony a virility that must have carried even the dilettante in music to a high point of enthusiasm, for the applause after each movement was spontaneous, long continued and sincere. Perhaps this tremendously fine work on this symphony was due to the inspiration which Mr. Oberhoffer received this summer when abroad, where he attended the Brahms' festival and heard all the orchestral works of that master. At any rate, he returned to this country filled with enthusiasm for Brahms, and it was very apparent that he was a devout lover of Brahms from the manner of his conducting last night. Those who last year thought the Brahms C minor symphony dry and pedantic had no cause to complain after hearing the symphony last night. It was very nearly a perfect rendition, and it really seems as if the last two movements of that work could not have been improved. The majestic adagio was also beautifully played, and, if there was a slight roughness in the first movement, it can be overlooked, knowing that the entire orchestra was under an intense nervous strain in the endeavor to give a faultless performance of the work. The balance of the program was splendidly given, especially the riotous tone picture from "Tannhäuser." Madame Schumann-Heink was surely never in better voice, and she aroused her hearers to a pitch of enthusiasm rarely seen in auditorium audiences. Whether singing lyric pieces or dramatic arias she was always the great artist, the great interpreter. Many there were who heard this artist last night for the first time and then said that for the first time in their lives they had really heard such singing as they had dreamed of but never hoped to hear. How can one properly discuss the art of an artist like Madame Schumann-Heink. Her work is all so wonderful that only superlatives can be used in speaking of her, and even they do not give expression to the feeling one wishes to convey. Everyone who has heard her has said practically the same thing, and a writer in last week's MUSICAL COURIER

gave utterance to a great truth when he said: "Such ministrations as Madame Schumann-Heink vouchsafed her auditors last Saturday belong legitimately in the field of the transcendental." We (and many of us there are) live in the hope of hearing her again some day.

The first popular concert of the St. Paul Symphony Orchestra was given last Sunday afternoon. Although the day was one of spring-like mildness the Auditorium was well filled. Domenico Alberti, harpist, was soloist and the program was as follows:

March, from the Ruins of Athens.....Beethoven
First movement of Unfinished Symphony.....Schubert
Overture to Rienzi.....Wagner
Harp solos, Sur le Lac.....Godefröid
Minuet from Manon.....Massenet
Entr'acte from Mignon.....Thomas
On the Beautiful Blue Danube.....Strauss

Mr. Alberti is the harpist of the orchestra, and he is a splendid performer on that instrument. Rarely has anything finer than his work been heard here, and he aroused great enthusiasm. Several encores were demanded, but he responded only to one. Mr. Rothwell gave a very fine performance of the Schubert number, and his playing of the Strauss waltz was a veritable dream. If there is aught to criticize in the performance it is that the "Rienzi" overture was too smooth. Mr. Rothwell has his orchestra trained to a point of smoothness that is remarkable. In crescendos and diminuendos there is no tumultuous rushing upward and no helter-skelter falling down hill again, but a smooth, even progression from piano to forte and back again that leaves one with the feeling that the top of the wave was never reached. It is mighty fine and mighty smooth, but it seems to the writer as if we could stand a little more riot in parts of it.

G. H. Fairclough went to Aberdeen, S. D., Tuesday, to open the organ in the new Methodist Episcopal Church there. It is a beautiful new \$5,000 organ, in a church just completed at a cost of fifteen times that amount. The church was completely filled and the audience listened with rapt attention to the following fine program:

Suite Gothique.....Böhlmann
The Answer.....Wolstenholme
The Evening Star (Tannhäuser).....Wagner
March and chorus (Tannhäuser).....Wagner
Selected, Miss Finch.
Toccata and Fugue in F minor.....Bach
Andantino.....Lemare
Scherzo in G minor.....Enrico Bossi
Selected, Miss Finch.
Suite in G.....Rogers
Prayer and Cradle Song.....Guilmant
Overture to William Tell.....Rossini

Commenting on the concert the critic of the Aberdeen News says:

Professor Fairclough's perfect rendition of the splendid program he had arranged, so that every tone of the grand organ could be heard, delighted his audience, who showed their hearty appreciation by enthusiastic encores. Wagner's "Evening Star" and the march and chorus from "Tannhäuser," and the overture to "William Tell," by Rossini, were the favorite numbers; but the finished artistic ability of Mr. Fairclough was displayed in Guilmant's "Prayer" and "Cradle Song."

The first of a series of informal class recitals was given last Monday afternoon at Wallace Hall, Malchester Col-

lage, by the pupils of G. H. Fairclough, head of the piano department. The program was given by Ardelia Bisbee, Miss Guyer, Gertrude Lenninger, Pauline Hays, Grace Porter, Charlotte Burlington, Ruth Bates, Ethel Hazzard and Mildred Corliss.

William Edward Milligan, the new organist at the Park Congregational Church, St. Paul, will play his first service tomorrow.

Madame Hesse-Sprotte sang Tchaikowsky's "The Maid of Orleans" at the Schiller festival held in the Central High School, St. Paul, Wednesday evening. She also gave a group of Schubert songs.

Dr. Wüllner's recital in the First Baptist Church, Minneapolis, on Thursday night, brought out a large audience of lovers of German lieder and served again to show the esteem in which his art is held in this city. Notwithstanding that he was suffering from a bad cold his work was received enthusiastically and he was recalled several times, being accorded a veritable ovation after "Kein heim, keine heimat," and "Lied vom Winde." Of the twenty songs on the program he had sung only four in this city before and he repeated these by request. Writing of the recital Dr. Caryl B. Storrs, musical editor of the Tribune, said:

Dr. Wüllner's impressive art places interpretation first and music second. If he occasionally overlooks the music altogether for a moment, his effective and diverse interpretations, his reaching for and bringing to the surface the dramatic meanings of the songs he utters, more than compensate in an occasional diversion. He gives a vivid view of the verbal and inspirational side of the German lieder which is a revelation to hearers sated with song renditions which are all music and in which the dramatic significance is neglected through ignorance of its existence, indifference to its importance or too exclusive attention to beauty of tone and correctness of its production.

Nachtstück (Mayrhofer).....Schubert
Der Kreuzzug (Leitner).....Schubert
Gruppe aus dem Tartarus (Schiller).....Schubert
Prometheus (Goethe).....Schubert
Liebesbotschaft (Kellstab).....Schubert
Das Lied im Grünen (Reil) by request.....Schubert
Kein Heim, keine Heimat (Halm).....Brahms
Minnelied (Hölty).....Brahms
Aufträge (L'Egry) by request.....Schumann
Frühlingsnacht (Eichendorff).....Schumann
Anakreons Grab (Goethe).....Hugo Wolff
Das Ständchen (Eichendorff).....Hugo Wolff
Der Freund (Eichendorff).....Hugo Wolff
Lied vom Winde (Mörke).....Hugo Wolff
Der Feuerreiter (Mörke).....Hugo Wolff
Drei Wanderer (Busse).....H. Hermann
Ein Weib (Heine) by request.....Chr. Sinding
Sehnsucht (Liliencron).....Richard Strauss
Heimliche Aufforderung (Mackay).....Richard Strauss
Die beiden Grenadiere (Heine) by request.....Schumann

Floyd M. Hutsell has been awarded the \$100 prize for the best song for the University of Minnesota. Three weeks ago it was decided by the authorities at the State University that the song then known as the university song was not lively enough, did not take hold of the students sufficiently, and was too difficult to learn. A new song was wanted, and to get it the authorities at the university offered a prize of \$50. To this amount the Tribune added another \$50 and then awaited results. Ninety-three songs were submitted, some of them coming from as far away as California. Yesterday the judges got together and selected the one they deemed best for all purposes of a university song, and on opening the envelope accom-

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panying the song it was found that the winner was Mr. Hutsell. The judges were Governor Eberhart, President Northrop, of the university; Prof. Carlyle Scott, head of the music department of the university; and J. A. Sende, chief musician of the university band. Professor Scott will immediately teach the song to the university chorus and it will be sung as a greeting to the Minnesota Eleven when they meet the team from the University of Michigan on Northrop Field, November 20. Mr. Hutsell is director of music at the First M. E. Church, director of the Beethoven Choral Club, and a successful teacher of voice, with studios in the Metropolitan Music Building.

An innovation in music is the Bureau of Music recently started by Lily Hammon. Miss Hammon, herself a singer of recognized ability and one of the well-known teachers



LILY HAMMON.

in Minneapolis, knew the difficulty musicians experienced in connecting with positions, and she also knew the difficulties of choir committees and others who desired the services of professional musicians. And so she concluded to obviate all this by starting a bureau of music. She accepts all engagements which come to her bureau, but she does not accept all musicians. She discriminates in those whom she will place on her books, and hence has only talent of the best class enrolled. To be enrolled in Miss Hammon's bureau is to have been accepted by an authority as one qualified to do public work. She furnishes music for any and all occasions, either in town or out, and her office, suite 700, in the Hotel Landour, is a busy place.

Katharine Hoffman reached her home in St. Paul last week after an absence of several months with Madame Schumann-Heink. She will leave again in a day or two, but will return for the Christmas holidays. Speaking of Mrs. Hoffman recently a Cleveland critic said: "Schumann-Heink had with her that rare thing, a perfect accompanist." Madame Schumann-Heink thinks the same, evidently, for she said to the writer last night: "Yes, Mrs. Hoffman is with her family in St. Paul just now. She is a dear, and just a beautiful accompanist."

Hamlin Hunt's second organ recital at Plymouth Church Wednesday evening was given to an audience that completely filled the church. Much to the writer's regret he was again unable to be present, owing to many conflicting engagements. The program included such numbers as the Rheinberger sonata in D minor, the great Bach fugue in G minor, and the Chromatic Fantasia of Thiele.

Stuart Maclean, musical critic of the Evening Journal, is drilling the choir boys of Holy Trinity Church for an appearance with the Symphony Orchestra in George Conus' "Child-Life" suite, which is to be given on a popular program some time during the winter.

Franz Dicks, of the first violin section of the Symphony Orchestra, has been selected as director of music at the new Hotel Radisson, which is to be opened about the middle of next month.

Maurice Eisner, head of the piano department of the Northwestern Conservatory, gave his first Beethoven recital of the present season in the school hall this morning, playing the eleventh and twelfth sonatas. It was a real joy to hear the unfamiliar op. 22 played, as Mr. Eisner can play Beethoven, and his reading of the familiar op. 26 was quite in accord with the best traditions. As showing the appreciation in which the public holds these Beethoven

recitals it needs only be mentioned that the hall was packed long before the recital began. At the faculty recital next Saturday, Elizabeth Brown Hawkins and Ray Tenney, of the voice department, with Luella Bender, of the expression department, will give the program. The bi-monthly meeting of the Children's Club was held this afternoon, and the program was furnished by Edward Abrahamson, Grace Trestail, Carolyn Wallace, Marion Petrie, Blanche Friedman, Madeline Friedman, and Ethelyn Lee. This club is now making plans for a Christmas party. A dramatic section has just been added to the Conservatory Club, and thirty pupils from the expression department have been elected to membership. This section will be coached by Frederic Karr, who will also have the general management of the staging of their plays. The coaching for the leading roles will be done by Miss Hickox, Mr. Lambert, and Mr. Karr, and their plays will be put on in the Y. M. C. A. auditorium once a month. A special feature of the Conservatory Club program given on Wednesday night was a scene from "Ingomar" by Miss Bender and Mr. Lambert.

Magalen Olberg, a talented violinist, gave a farewell recital in the North High assembly room, Minneapolis, last night. She was assisted by Aagot Julsrud, soprano; Allie S. Benner, reader, and Gustavus Johnson, pianist, all of the Johnson School of Music. At the last meeting of the Johnson School Club last Tuesday evening, Mr. Johnson played the program that he gave at his recital in Wilmar the preceding Friday. The next session of the club will be devoted to Norwegian folk songs.

Donald N. Ferguson, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, assisted by the Jaffe String Quartet of Milwaukee, gave a concert in Fond Du Lac, Wis., Monday evening. The principal number was the César Franck quintet in F.

Margaret Larkin, a pupil of Mr. and Mrs. Charles M. Holt, of the dramatic department of this school, is to give a program from the works of the Canadian poet, William H. Drummond, the latter part of this month. Mrs. Larkin gave a similar program last year which was very successful.

Dr. Augustus Milner, baritone, assisted by Benita Conlin, pianist, gave a farewell recital in Plymouth Chapel Tuesday evening. Dr. Milner has just finished his course in medicine at the University of Minnesota, but his inclination for a career in art is so strong that he has decided to abandon medicine for music. His ambition is the opera. He has been solo baritone at Plymouth Church for several years and is very much liked by all with whom he has come in contact. The personal element having much to do with success in any walk in life, it would not be surprising if he made a success as a singer. He has a pleasing voice (not yet matured) and a delightful manner, and several years of study and work should do much in bringing him to the goal he desires. His program was made up of six German and six English songs, all sung with taste. His interpretation of the "Erlkönig" was especially good. He will spend the winter in St. Louis after which he will go to Berlin.

The auditorium of the Minneapolis School of Music, Oratory and Dramatic Art was well filled Monday night when Adolf Hall Ahrens, baritone, gave his opening recital. Mr. Ahrens' program was carefully selected from his repertory of classical and modern songs and his audience was thoroughly appreciative. He was assisted by Kate Mork, pianist, and Gertrude Hull, accompanist, both of the piano department of this school.

The active vocal section of the Thursday Musical held a very interesting session Thursday afternoon at the home of Mrs. J. B. Gillfillan on Clifton avenue, Minneapolis. Following out the line of study for this season the afternoon was devoted to Hungarian and German folk songs. Dorcas Emmel read a paper descriptive of the characteristics of the two groups, while the illustrative numbers sung were so happily chosen from the vast storehouse of these particular classes that a most delightful program was the result. Susanne Kranz sang a group of songs by Korbay: "They Here Laid Him Dead," "Had a Horse," "Look Into My Eyes." This was followed by a group of the most familiar German lieder by Ellen Plantikow, including the "Lorelei," "Der Tannenbaum." After current musical notes by Mrs. George Bertrand, Mrs. Alberta Fisher Ruettell sang a group of German songs written from 1460 to 1549. The program closed with the "Six Ziegner Lieder" of Brahms, sung by Ednah F. Hall, Mrs. Margaret Daniel Jones, and Mrs. Dwight E. Morron. Mrs. Fred E. Church played accompaniments.

Some of the girls of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art will give "The Adventures of Lady Ursula" in the near future. Mrs. Charles M. Holt is directing the production.

Harriet Hetland, of the dramatic department of this school, has a class of twenty at Princeton, Minn.

Madame Hesse-Sprotte, assisted Mr. and Mrs. James A. Bliss, will give a recital in the Unitarian Church, Minneapolis, on the evening of December 1. Madame Sprotte is a dramatic contralto with a voice of great range and power. She used to sing soprano roles in the opera in



MADAME HESSE-SPROTTE

Germany, and her upper tones are very clear and brilliant, yet there is no mistaking the fact that she is a contralto, for her voice has a deep sombre quality in the middle and lower registers. Madame Sprotte has studios in both Minneapolis and St. Paul and will make her home in the Twin Cities in the future.

OSCAR HATCH HAWLEY.

MUSICAL WINNIPEG.

WINNIPEG, Man., November 9, 1909.

Mr. Earnshaw, the English violinist, announces a recital at the Y. M. C. A. Hall for Thursday, November 18, when he will be assisted by Mrs. E. M. Counsell and Norman Douglas.

Rhoda Simpson, who has been studying with Musin, since leaving Winnipeg, writes to her former teacher she is planning to go abroad to study in Leipzig.

Tonight, an organ recital will be given at St. Stephen's Church by J. C. Murray. Miss Prestwich is the assisting vocalist. Selections from "Siegfried," "Rienzi," "Tristan and Isolde" and "Parsifal" promise a good program.

The concert of the Clef Club last Saturday night was devoted to British composers.

Sunday evening concerts at the Walker Theater continue to improve in the grade of selections. S. L. Barrowclough is achieving fine results with his band.

Alexander Savine is planning for several performances with his opera ensemble class. "Pagliacci" and "Cavalleria Rusticana" are in preparation.

Brabazon Lowther was heard in a song recital at the Y. M. C. A. auditorium under the auspices of the Women's Musical Club. Nixon Kitchen was the accompanist. Mr. Lowther presented groups of German, French and English songs, extending from the classics to modern literature. His best efforts were "Die Allmacht," Schubert, and Brahms' "Wie bist du meine Königin." He will be assisted in another recital by Edith Johnson, pianist, and pupil of Nixon Kitchen. The recital to take place the end of this month.

R. F. O.

Parlow Honored by London Philharmonic.

Kathleen Parlow, the young Canadian violinist, who comes to America in the spring as soloist with the Beecham London Symphony Orchestra, has been secured as violin soloist for the London Philharmonic Society's concert on December 8. Miss Parlow is the only violinist chosen to play at the Philharmonic this year.



PHILADELPHIA, November 15, 1909.

It makes no difference whether a symphony orchestra is the best or worst in the world, or whether its conductor is an ideal program maker or none at all, no orchestra will play two concerts in a season that make just the same appeal or give just the same amount of satisfaction. And it is well that this is so. Better to be startled today by poor work and uplifted tomorrow by masterly playing, than to be numbed and lulled to sleep by a dead level series of performances, even if that level be a high one. The Philadelphia Orchestra is one of the best in the world. Carl Pohlig is almost ideal as a program maker. The performances of the orchestra on Friday and Saturday were, indeed, masterly. And so it may be said that last week the orchestra gave one of its greatest concerts. Here is the program:

Overture, *Leonore*, No. 3.....Beethoven
Symphony, *From the New World*.....Dvorak
Symphonic poem, *The Wild Huntsman*.....César Franck
Spanish Caprice, op. 34.....Rimsky-Korsakow

Of the three overtures connected with "Fidelio," the "Leonore No. 3" is unquestionably the greatest and most beautiful. It is noble in its directness, clarity and purity of style, and Pohlig's reading was the correct one for such a work, dignified and broad viewed, for this is surely not a work in which to try experiments or push the conductor's ideas before the composer's. The ever fresh "New World" symphony once again brought its message of mystery, of longing, of meditation, of strife, and of victory. Original in theme and treatment, the symphony never fails to make its impression on an intelligent audience. The Franck symphonic poem came as a novelty, and its success was immediately felt. It is a splendid piece of program music. If there is one thing above another that the Philadelphia Orchestra excels in, it is in its energetic spirit of dash and fire. Those rows and rows of violinists, not one past middle age, stand for the optimism and the strong courage of youth. "And how well you can feel it in their music! However polished and settled your old experienced symphony player, for him one thing would be impossible—to strike the sparks of fire that flew before the mind's eye when the irreligious count of the Rhine went hunting on Sunday and was driven in a wild hunting scene to the lower regions. A man of magnificent mental power would not want to spend his life playing chess, nor would a man of great physique be living up to a very high ideal if he spent his life balancing weights in a circus. Still there are times when the man of brain can feel and give pure joy by showing his powers over the chess board, and the athlete may occasionally rejoice in his strength by astonishing the world with his feats of might. So the Philadelphia Orchestra rejoiced and made glad its hearers when it exhibited its virtuosity in the Rimsky-Korsakow "Spanish Caprice." There was a violin solo in which Thaddeus Rich did some wonderful double, or rather quadruple, stops as well as rapid successions of hair raising harmonics. Then all the fiddles came in for a share of astonishing right and left hand pizzicato work. Arpeggios on the clarinet, chromatics on the harp, cadenzas on the flute all took their turn. On paper it certainly looks ridiculous to say that there is real music in violin work with snare drum accompaniment, clarinet with bass drum accompaniment, and flute with a cymbal accompaniment, but these

queer combinations were used, and with good effect. With this happy bit of sunny Spain, dance and solo, the concert ended.

Tuesday evening witnessed the opening of the opera season at the Academy of Music, with the Metropolitan Opera Company in "Aida," and at the Philadelphia Opera House with Hammerstein's forces in the same opera. There is little need to compare the work of the two companies, for both give opera that is truly grand—Hammerstein, with his constant new discoveries of great singers from home and abroad, and the Metropolitan, with its favorites, known and loved by American audiences. Even in the matter of stage settings, both houses seemed to have equally artistic and sumptuous pictures prepared for the eye. The casts at the two houses were:

HAMMERSTEIN'S PHILADELPHIA OPERA HOUSE.

Aida.....Marietta Mazaria
Amneris.....Margarita d'Alvarez
Radames.....Nicola Zerola
Amonasro.....Giovanni Polese
Ramfis.....Henri Scott
The King.....De Grazia
Messenger.....Venturini
Priestess.....Alice Gentle

Conductor, Giuseppe Sturani.

ACADEMY OF MUSIC METROPOLITAN OPERA COMPANY.

Il Re.....Giulio Rossi
Amneris.....Louise Homer
Aida.....Johanna Gadski
Radames.....Enrico Caruso
Ramfis.....Allan Hinkleley
Amonasro.....Pasquale Amato
Un Messaggero.....Angelo Bada
Una Sacerdotessa.....Lenora Sparkes

Conductor, Arturo Toscanini.

The first novelty of the opera season came on Thursday evening at the Hammerstein house, when Massenet's "Herodiade" was given its first hearing here. The cast was the same fine combination that sang the opera in New York on Monday, including Cavalieri, Gerville-Reache, Duchene, Dalmores, Renaud, Crabbe, Vallier, Nicholas and Venturini. The new director of the Philadelphia house conducted in an entirely successful manner. Plainly Giuseppe Sturani understands his business. The rich staging was expected, nevertheless such lavish splendor of scenery, costumes and groupings were a wonderful achievement. With the music, it may be said that it was a surprise. We know our Massenet, his cleverness, his abilities and his limitations, and it was a real pleasure to hear this work, which shows the composer in his best light, with much really lovely music, and very little of the rant of brass and unmeaning wanderings that will stray into his work. It is hardly necessary to mention the plot at this date, except to say that its general lines are of an entirely different character from those of the decadent "Salome." In fact, this opera does not follow the Bible or tradition very closely, but is more the work of the imaginations of the librettists, Paul Millet and Henri Gremont. Mr. Hammerstein is to be thanked for bringing a new opera of such real value to us.

The Metropolitan Company's production for Thursday matinee was "Madam Butterfly," with the following cast:

Cio-Cio-San.....Farrar
Suzuki.....Fornia
Kate Pinkerton.....Mapleson
La Madre.....Woeining
La Cugina.....Mattfeld
La Zia.....Wakefield
B. F. Pinkerton.....Martin
Sharpless.....Scotti
Goro.....Bada
Yamadori.....Teechi
Lo Zio Bonzo.....Muehlmann
Yakuside.....Gianoli-Galletti

Il Commissario Imperiale.....Begue
l'Ufficiale del Registro.....Ananian

The performance as a whole was an excellent one, conducted by Vittorio Podesti, who made his first appearance in Philadelphia with this opera. As poor little Madam Butterfly, Geraldine Farrar is sympathetic and convincing. Riccardo Martin, as Pinkerton, made a most favorable impression. Not only did he look his part, being tall and well built, but he voiced the music in a natural, easy manner, displaying a tenor voice of fine quality, and resonant, carrying power. Scotti repeated former successes in the part of Sharpless. In fact, the whole cast was satisfactory.

John Braun is a Philadelphia tenor whose fine voice is seldom heard at a public concert. To be sure, he has been soloist with the Philadelphia Orchestra, with the Choral Society, etc., but these appearances come at rare intervals, so that his recital at the Bellevue-Stratford, on November 19, will be something of an event. Mr. Braun has selected a well varied list of songs, happily including several American composers. Among others, there will appear on the program: "Eden Rose," Foote; "Songs of Araby," Clay; "Over and Over," Chadwick; "Summer Day," A. Nevin; "Morning Hymn," Henschel; "Trumpeter of Sakkingen," Nessler; "Am Meer," Schubert, and "Rosy Morn," Ronald. Assisting Mr. Braun will be Thaddeus Rich, who will be heard in the brilliant Wieniawski "Airs Russe," as well as several shorter numbers, including a nocturne of Chopin-Sarasate and a Wieniawski mazurka. Ellis Clark Hammann will preside at the piano.

Friday afternoon and Saturday evening of this week the Philadelphia Orchestra will give a program entirely different in conception from any heard so far this season. The symphony will be a work never played before in Philadelphia. It is by Paul Dukas, a Frenchman. Dukas has made a name for himself in his own country, being a man of originality and serious purpose. Saint-Saëns' symphonic poem, "Phaeton," will be the opening number of the program. Those who recall this work with its rising arpeggios, its bounding life, will look forward to the number with keen pleasure. Wagner's dreamy "Siegfried Idyll" and Smetana's symphonic poem, "On the Shores of the Moldau," conclude the program.

At the Combs Conservatory of Music, Mary B. Flanagan, of the faculty, was heard in recital on Saturday afternoon. Naturally, the program opened with a group of Schumann numbers, and, of course, there was also included a group of Chopin selections: Impromptu, op. 36; nocturne, op. 15, No. 2; valse, op. 42. Miss Flanagan rendered these numbers in satisfying style, and also played the less frequently heard "Am Springbrunnen," by Aus der Ohe, a romanza by Wevast, and two delightful pieces de salon by Gilbert R. Combs, "The Water Sprite" and "In Fontainebleau."

There is no doubt that the life musical has its full share of discouragements. Many musicians seem to feel that it has more than its share. But, on the other hand, the present decade has had more encouragement for a great future, musically speaking, than was contained in a hundred years before. All this does not necessarily mean that the music teacher who had two pupils last year will have four this. But in a larger way than this, the signs of the times point to a bright future just ahead. There are our great opera companies, our magnificent symphony orchestra, our musical conservatories, growing in numbers and size, but, best of all, there is the eagerness of the public at large to know and understand music of the best type. Not so long ago, one of the largest household journals in the

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country commenced giving up several pages to answering questions on musical subjects. Now, the Evening Telegraph of this city has opened a similar department, with the well known pianist and teacher Walter M. Dietrich at its head. Mr. Dietrich's piano school, in the Keith Theater Building, has been attracting attention of late, and there is no doubt that the Telegraph has been fortunate in obtaining such a musician as head of its musical department.

Two Philadelphia Orchestra concerts that might be dwelt on at length if space permitted were given last week. One of these was the concert given for the students of the University of Pennsylvania, at Weightman Hall. The other was the Wednesday evening concert at the Academy of Music. This was the second of the ten popular concerts to take place during the winter, and popular these concerts have certainly become in a truer sense than the word always implies. For the Academy has been completely filled by a happy audience who listen to the old favorites played as they have never heard them played before. Wednesday's program included "William Tell" overture; andante from Beethoven's fifth symphony; "Hungarian March," Schubert; "Peer Gynt" suite, and "Blue Danube" waltz. Thaddeus Rich was the soloist, playing Vieuxtemps' ballade and polonaise for violin and orchestra. The popular violinist played beautifully and received such an ovation that he had to play a cradle song with harp accompaniment and a movement from a Bach concerto unaccompanied, before the audience would rest content.

John K. Witzemann, violinist, of the Philadelphia Orchestra; Beatrice Walden, contralto, soloist of the Philadelphia Operatic Society, and Henry Gruhler, pianist, will be heard in concert at Witherspoon Hall on Thursday evening of this week.

WILLIAM H. PILE.

Flonzaley Quartet Triumph in Berlin.

Loudon Charlton has received the following cablegram from Berlin:

Flonzaleys concertized here with extraordinary success. Many great artists attended their concert, showing unusual interest in the playing of these four admirable musicians. Their beautiful interpretation of the classics aroused universal admiration.

The Flonzaley Quartet's European tour will continue several weeks longer, their present intention being to sail early in December. The initial American appearance of this year's tour will be on January 11, when the first of a series of three Tuesday evening concerts will be given at Mendelssohn Hall. A tour of the Pacific Coast is solidly booked and will extend from April 1 to the

end of the season. The month of January will be devoted to appearances in the East and February will be spent in the Middle West.

John Young's Latest Bookings.

John Young, one of the representative American concert tenors, has bookings closed this season with the Newark, N. J., Oratorio Society; Williams College in Williamstown, Mass.; with clubs in Brooklyn, Newburgh, N. Y., and Montclair, Plainfield and Bloomfield, N. J. These are engagements closed early in the season. Other en-



JOHN YOUNG,
Tenor.

gagements are to follow between this date and Thanksgiving. Mr. Young has won great popularity because of his ability and, above all, for the quality of his voice and his agreeable personality. He has sung with most of the musical clubs of standing in the United States and Canada. Among the organizations under whose auspices he has sung are:

New York Oratorio Society, Brooklyn Institute of Arts and Sciences, Philadelphia Choral Society, Baltimore Oratorio Society, Albany Musical Association, Troy Choral Club, Syracuse Liederkreis, Rochester Tuesday Musical

Chorus, New Haven Choral Society, St. Paul Choral Club, Toronto Oratorio Society, Ottawa Choral Society, Lynn Oratorio Society, Worcester Oratorio Society, Nashua Festival, Manchester Festival, Macon Festival, and Winston-Salem Festival.

Jomelli Success in the Northwest.

Madame Jomelli has won triumph after triumph on her tour in the far Northwest. Here are two criticisms which equal those published in many of the Western papers about the prima donna with the silvery voice:

Madame Jomelli was heralded as an immense success on the concert stage, and all that has been said of her was deserved. She has voice and stage presence. She is natural and sings as easily, apparently, as she breathes. Her voice is as soft as velvet in every tone, and of liquid beauty and clarity. What its range may be could not be told, as neither extreme was touched. Even in the big arias on her program there was no evidence of effort. Everything was given with an ease that was amazing, and with such positive beauty as to force the recognition that in this exponent of the French school a new and brilliant star has risen above the American horizon.—Post-Intelligencer, Seattle, Wash., October 23, 1909.

A beautiful voice in its prime is something of a rare pleasure to hear in this age of loyalty to splendid vocal wrecks. Madame Jeanne Jomelli, who opened the Wagner Club's winter concert series last night at the Auditorium, possesses a voice that has all the resilience and freshness of youth and pleased mightily her enthusiastic audience. Her soprano is beautiful in quality, and responded last night with light and delicate flexibility to the bravura demands her program made upon it. But Jomelli is essentially a modern artist, and it is in such dramatic music as the Massenet aria that her voice and her art most fully were revealed.—Spokane Review, Spokane, Wash., October 21, 1909.

The Misses Sassard Here.

Eugenie and Virginie Sassard, the recital singers, arrived in New York, Sunday, on the steamer Celtic of the White Star line. They experienced rather a rough voyage, but are feeling well and happy over their bright prospects for the season in America. They have been booked by their manager, M. H. Hanson, for concerts in the West and South, and they will also be heard in the East, particularly in New York, where they have many admirers. Since last winter the accomplished artists have added new songs to their repertory, which includes the best song literature. The Misses Sassard enjoyed a beautiful and profitable summer passed in England, Germany and Italy.

The Brussels Opera now includes in its company two Americans, Robert Moore and Harry Weldon.

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BURRIAN IN THE TITLE ROLL—QUARTET OF YOUNG
AMERICAN SINGERS AS THE PAGES.

After the finished performance of "Tannhäuser" at the Brooklyn Academy of Music Monday evening, November 15, the second subscription night of the season in Brooklyn, there was little left but to marvel at the resources of the present Metropolitan Opera Company. It was the opening night of the season, at the big house in Manhattan borough, and yet in no way were details slighted in the plans to give a performance of the highest standard on the same evening when New York's most fashionable elements turn out for their biggest event of the year. This was the cast for Monday night in Brooklyn:

Hermann, Landgrave of Thuringia.....	Allen Hinckley
Tannhäuser.....	Carl Burrian
Wolfram von Eschenbach.....	Clarence Whitehall (debut)
Walther von der Vogelweide.....	Albert Reiss
Biterolf.....	Adolf Mühlmann
Heinrich der Schreiber.....	Julius Bayer
Reinmar von Zweter.....	Frederick Gunther
Elisabeth, Niece of the Landgrave.....	Johanna Gadski
Venus.....	Jane Noria (debut)
A Young Shepherd.....	Lenora Sparkes
Pages.....	Anna Case
	Lillia Snelling
	Henrietta Wakefield

Conductor, Alfred Hertz.

The performance began promptly at 8 o'clock, and by that time there were few vacant seats in the orchestra section and boxes. The beautiful overture ended, the curtain rolled up on the Venusburg scene, and all expectations concerning one of the debutantes of the night were at once satisfied. Jane Noria is a beautiful young woman, slender, graceful, with coloring that is characteristic of the lovely creature who lures men to their destruction. The first phrase after she and Tannhäuser awaken out of their sleep revealed a voice of rich quality and the purest German diction. Madame Noria proved herself a skillful singer. Venus is one of the most difficult Wagnerian roles to sing, but she displayed no difficulty in making the high notes effective, and throughout her middle range also her voice has the even warmth of a mezzo. Her debut must be recorded as a complete success. It is a pleasant duty to publish the triumph of another American singer. Burrian was more impressive in the latter scenes than in the Venusburg; still, even there he is more acceptable than the rank and file of German tenors imported to this benighted country to "educate us" in opera. The second scene in the first act, where one gets the uplifting view of the Wartburg, disclosed more advancement in the matter of staging opera and the Shepherd could actually sing, an accomplishment often impossible to some of the young women who have essayed the part. When Wolfram and the other knights appeared there was more cause for congratulation. Each one of the men could sing. The septet, which usually makes the critical impatient, was impressive. Each voice was true to pitch and altogether made a dignified ending of the act. A perceptible flutter went through the house as eight magnificent dogs were brought on in the hunting scene. The canines, every one of them with a pedigree, conducted themselves with almost human gravity. In the second act the audience beheld the handsomest scene of the hall in the Wartburg ever put on in Brooklyn. It was like the painting of a great master. Madame Gadski, as the radiant Elisabeth, filled the ideal. Hers is a truly noble conception. Nothing finer than her entrance and opening aria could be imagined. Her voice was in superb condition, but it was by impeccable singing that Madame Gadski completely won the critical. It was great singing, every phrase artistically rounded and every word clearly declaimed. The prima donna was sublime in the last act. The saintliness of the role was brought out with fidelity. Real tears were shed as she sang the "Prayer." Of the men much might be written that is instructive and interesting. Allen Hinckley, as the Landgrave, sang with convincing power and with sonority of tone, and he looked the part and acted with intelligence. Clarence Whitehall, as Wolfram, sang well and was another who seemed exactly suited to his role. The romance to the "Evening Star" was one of the vocal gems of the night. It has rarely been better sung. The quartet of young Americans who appeared as pages, sang delightfully, and what is more, looked charming. The chorus—a German one—could sing, too, and the orchestra, while not irreproachable, did not overweigh the singers, as is often the case

when Mr. Hertz conducts. Scenically, the performance was perfection. Next Monday, November 22, "Madam Butterfly" will be given, with Destinn, Fornia, Caruso and Amato.

IONE.

Caruso Caricatures Lecomte.

The accompanying cut is another evidence of Enrico Caruso's skill with his pen. It is a most clever caricature of Armando Lecomte, the baritone, who made the recent



concert tour of England with Caruso. Lecomte is a member of the Metropolitan Opera Company, and, as previously published, returned to this country with his friend, the great tenor.

Nordica and Company in Wooster, Ohio.

WOOSTER, Ohio, November 10, 1909.

The most important musical event in Wooster in recent years was the concert which Madame Nordica and her company gave here. The writer had heard Madame Nordica many times during the past fifteen years, but this was the first time as a singer of lieder. She proved herself as great in song interpretation as in her dramatic impersonations. She sang superbly. Among her most thrilling numbers was the Schubert "Erl König." The great prima donna gave but one operatic number and that was the Elisabeth aria, "Die Theure Halle," from Tannhäuser.

The remainder of her program she sang with exquisite diction in the different languages, and included songs by Vidal, Liszt, Lehmann, Tschaiakowsky, Schumann, Walter Rummel, Max Strage, and Charles Wakefield Cadman. She was compelled to add five encores. Myron W. Whitney, Jr., the basso, proved himself a singer of ability with a voice of noble timbre. He gave songs by Tirindelli, Debussy, Bizet, Sjogren, Mrs. Beach, Molloy, and Clark. Andre Benoist, the assisting pianist, played solos in addition to his fine accompaniments for the singers. It was a remarkable concert, leaving an impression that will not soon be forgotten. Madame Nordica has a peculiarly warm place in the hearts of Wooster people and the high excellence of her supporting company has served to enhance the feeling for the popular prima donna. J. L. E.

LATER CHICAGO NEWS.

CHICAGO, Ill., November 14, 1909.

At the Auditorium this afternoon, Yolanda Mero, the Hungarian pianist, was heard in conjunction with the Chicago Philharmonic Orchestra. When the artist came before her audience she was greeted by applause seldom granted to a new comer—but Mlle. Mero has the charming personality which explained her unusual welcome. The young soloist had chosen Liszt's concerto, A major, for her opening number. Her selection was a happy one as it was in perfect harmony with the temperament of the player and her reading gave absolute satisfaction. The audience was enthusiastic and the ovation that followed was well deserved. The Chopin numbers were admirably given. The Liszt rhapsodie II was made beautifully sentimental and was played with true understanding. It is to be hoped that Mlle. Mero will soon be heard in recital at Chicago. The program was as follows:

Les Preludes.....	Liszt
Concerto for piano and orchestra, A major.....	Liszt
Yolanda Mero.....	
Aria, Richard Coeur de Lion.....	Gretry
Emilio de Gorgorza.....	
Moorish fantasia.....	Moszkowski
Vorspiel, Hänsel und Gretel.....	Humperdinck
Orchestra.....	
Nocturne, C minor.....	Chopin
Valse, E minor.....	Chopin
Liebestraum.....	Liszt
Rhapsodie II.....	Liszt
Yolanda Mero.....	
Love Song.....	Wathall
Northern Dance.....	Wathall
Orchestra.....	
Songs—	
Comfort.....	Von Fielitz
Thou Art So Like a Flower.....	Hadley
Once I Loved a Maiden Fair.....	Horatio Parker
The Wandering Knight's Song.....	Horatio Parker
Emilio de Gorgorza.....	
Dances, Henry VIII.....	Gerann

Teresa Carreño was greeted this afternoon at Orchestra Hall by a large and enthusiastic audience. Madame Carreño's playing is too well known to warrant a detail analysis of her recital, which, on account of the many encores given, ended too late to be reported. The program was as follows:

Sonata, op. 58.....	Chopin
Sonata, op. 22.....	Schumann
Sonata (Keltic).....	MacDowell
Sonetto del Petrarca.....	Liszt
Irrlichter (Etude).....	Liszt
Rhapsodie Hongroise, No. 6.....	Liszt

Madame Carreño's local impresario has widely arranged a return engagement. The brilliant pianist will be heard in the same hall Sunday afternoon, January 9.

RENE DE VRIES.

Hamlin East and West.

George Hamlin may always be depended upon to go well out of the beaten track of song literature in arranging his recital programs. The recital which he recently gave in Boston, the Journal of that city characterized as remarkable. To quote the critics:

He put forth a better claim than ever before to be regarded as one of the foremost American tenors. During his absence he has made appreciable gains in power and authority. His voice, always strong and vibrant, is now more flexible and richer in quality. Moreover, his use of it, which has long been commended, shows increasing skill. The spirit was never lacking in Mr. Hamlin's singing, but now it is under more effective control. The improvement was evident at the outset, in Bononcini's "Deh più a me non v'ascondete," which makes sharp demands on both skill and style; and this admirable beginning, indeed, set the standard for the evening. Mr. Hamlin was happy in his choice of songs, but still happier in his performance of them. The rather large audience enjoyed the recital thoroughly. For here was a singer content to charm by song alone.

Mr. Hamlin is now in the Far West filling a series of engagements including many important cities in Washington, Oregon, Montana, Idaho and British Columbia, after which he goes to San Francisco and Southern California. He will not return to the East until after the Christmas holidays.

At the first Baden Baden symphony concert of this season, Berlioz's "Romeo and Juliet" was the leading number.



BROOKLYN, November 15, 1909.

Great is the Boston Symphony!

The first visit of the orchestra this season attracted a house that would make any city feel proud. The Opera House of the Academy of Music was filled to overflowing, and the orchestral visitors from Boston received the heartiest of welcomes, for Brooklyn can be hospitable when she wills. The edge of the stage before the footlights was adorned with potted plants and these delighted the eye while the ear was entranced. So much loveliness in one evening ought to make some folks more grateful than they seem. This was the program:

Overture to the Opera Oberon.....Weber
Symphony No. 5 in E minor, op. 64.....Tchaikowsky
Air of the Drum Major, from The Cadi (Act I, Scene III),
Thomas

Mr. Gilbert.

Peer Gynt Suite.....Grieg
Dramatic poem by H. Ibsen, arranged for concert performance, op. 46.

Air of the Devil, Loin de sa femme, from Grisélidis
Act II, Scene I.....Massenet
Dansons la Gigue, melody with orchestra (poem from Paul
Verlaine's Aquarelles), op. 15.....Bordes
Mr. Gilbert.

Till Eulenspiegel's Merry Pranks, after the old-fashioned
roguish manner—in rondo form, op. 28.....Richard Strauss

MUSICAL COURIER readers who live in the area between Washington and Boston—who have heard the Boston Symphony—or hear it once a month on its tour, need not be told how this music was presented. For the readers in the other parts of the world, one can but tell them that the tone of the orchestra is perfection, and that in finish and interpretation, it all approached the highest virtuosity, plus a sculful quality which is often lacking in mere virtuosity. Max Fiedler has taken on more temperamental power than he seemed to possess last year. Mr. Gilbert's contributions to the concert were appreciated although less worthy than the master presented by the orchestra.

Louis C. Elson, the music critic and author from Boston, gave a learned exposition of the music played at Friday night's Boston Symphony concert in the Music Hall of the Academy of Music, Thursday afternoon. Mr. Elson was assisted at the piano by Alfred de Voto. The

lecture-recital was heard by an audience made up of as many subscribers as could attend in the afternoon. The lecturer did not give merely a "dry" analysis of the music. His was a genuine educational essay. Such "talks" are helping to make the people more musical, because they provide them with the understanding to appreciate scores that would otherwise confuse and perplex them. Even the learned musician will find something to enjoy in these lecture-recitals which precede the monthly concert by the Boston Symphony Orchestra. Howard Brockway is to be the lecturer for the December program.

* * *

The Granberry Piano School, which has studios at the Pouch Gallery and at Carnegie Hall, Manhattan, gave a concert in the Music Hall of the Academy of Music Thursday evening, November 11. The beautiful auditorium with its refined brown and tan tints, was filled by music lovers from Greater New York and vicinity. The program was a repetition of the successful concert given a previous year when Shakespeare's "Midsummer Night's Dream" with Mendelssohn's musical setting constituted the offering. Gertrude I. McQuesten, who is more gifted than the average Shakespearean reciter, impersonated the characters of the immortal comedy with fidelity and beauty of diction. Her memory is marvelous. Mr. Granberry made a clever speech about methods of teaching the piano. His school uses the Faelten System and Mr. Granberry's logical words, and, better still, the admirable playing by pupils of the Granberry School made it quite clear that it is a system productive of results. The musical numbers were played as follows:

Overture—Miss Feltus, Miss Frank, Miss Genung, Mrs. Hanson,
Miss Love, Mrs. Perrine, Mrs. Smith, Mrs. Turner, Miss Wilson,
Mr. Winter.

ACT I.

Scherzo—Miss Feltus.
Dr. Elsenheimer at the second piano.

ACT II.

Incidental Music—Miss Feltus.
Fairies' March—Elizabeth Armstrong, Priscilla Hand, Florence Ivie,
Helen Lyon, Donald MacDonald, Dorothy MacDonald, Frances
MacDonald, James McCurrach, Gertrude Planten, Evelyn Wight.
Intermezzo—Miss Barlow, Miss Carnike, Miss Genung, Mrs. Hanson,
Miss Ide, Miss Moody, Mrs. Perrine, Miss Pitt, Miss Planten,
Miss Wilson.

ACT III.

Nocturne—Ruth Blackford, Marie Campbell, Dorothy Elliott, Dorothy
Hand, Dorothy McCurrach, Dorothy Moody, Helen Schmidt,
Jessie Weir, Elizabeth Wells, Elsie Van Buskirk.

ACT IV.

Incidental Music—Miss Barlow.
Wedding March—Miss Blackford, Miss Burger, Miss Church, Miss
Dillabough, Miss Ernst, Miss Evans, Gertrude Hodgson, Mr.
Love, Miss Lynch, Miss Moody, Miss Planten, Miss Scarborough,
Miss Seamans, Miss Seiss, Miss Truslow.

ACT V.

Incidental Music—Mr. Brereton.
Clowns' Dance—Byrne Ayres, Norris Barnard, Edwin Brereton,
Archibald Dudgeon, Albert Love, Donald MacDonald, Milton
MacDonald, John Schmidt, Hanford Twitchel, Pierrepont
Twitchel.

Incidental Music—Miss Planten.

Five pianos were on the stage—two grands and three
uprights. The "Wedding March," played by fifteen of the

pupils, was in a six-handed arrangement as three pupils sat
at each piano.

* * *

The Brooklyn Quartet Club, of which Carl Figue is the
musical director, was assisted at its concert Sunday night,
by Hazel Carpenter, pianist; Max Droge, 'cellist; the Man-
hattan Male Quartet and the Stretz String Orchestra.
More next week about this concert.

* * *

A review of the performance of "Tannhäuser" at the
Academy of Music, Monday evening, November 15, will
be found on another page of this issue of THE MUSICAL
COURIER. E. L. T.

Gertrude Sans-Souci's Songs.

Six years ago Gertrude Sans-Souci published her first
songs, four in number. Since then 30,000 copies of "When
Song is Sweet" have been sold with "Love is a Rose" a
close second. This fact in itself attests the appeal of this
young woman's art. In this short period of time, Miss
Sans-Souci has made such rapid strides in her art as to
be counted one of the most successful women song writers
of the day. In New York her recitals as composer-pianist
are among the meritorious offerings in the musical world.
Her musical education was received principally in Ber-
lin under Moritz Moszkowski. The following are the
latest products of her pen and are published by Paul A.
Schmitt, Minneapolis, Minn.:

"A Rose, a Kiss and You." Very singable with a forceful climax.
Two keys.

"Señorita Bonita." Serenade à la Espagnol with good rhythm.
True Spanish flavor. Three keys.

"Love Is a Rose." Delicately sentimental. Four keys.

"June-time." Light waltz song. Two keys.

"Bonny May." Old Scotch song with Gaelic text. Two keys.

"Take Me." Dainty and poetic. Floral sentiment. Two keys.

Two very popular songs published by Oliver Ditson
Company are:

"My Heart Is Singing." Beautiful melody which sings itself.
Graceful accompaniment. Three keys.

"Where Blossoms Grow." Animated spring song. Fine opportunity
for vocal and temperamental display. The kind of song
everybody likes. Two keys.

Music in Iceland.

Iceland has its national composer. His name is Svein-
björnsson, and his countrymen, in the exuberance of their
enthusiasm, have dubbed him "Iceland's Grieg." "This is
probably somewhat extravagant praise," writes a Danish
correspondent, "but a concert of his own compositions,
which Dr. Sveinbjörnsson recently gave in Copenhagen,
revealed him as a truly distinguished musician, with thor-
ough knowledge of orchestral resources and some commen-
dable ideas of his own." Among his works are the Ice-
landic national anthem and the music for Hall Caine's
play, "The Prodigal Son." This play was given in New
York a few years ago, but did not achieve any great suc-
cess, so the music passed unnoticed, too. Sveinbjörnsson
is a man in the sixties. Of late he has made his home in
Edinburgh; his wife is a Scotch woman.—New York Even-
ing Post.

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WASHINGTON, D. C., November 12, 1909.

Friday evening, November 5, at Trinity Church, Oscar Franklin Comstock, assisted by Mrs. George Lippitt, contralto, gave an interesting organ recital. Mrs. Lippitt sang two Comstock compositions, "Joy to the World" and "A Song of Penitence."

The Boston Symphony Orchestra, with Max Fiedler, conductor, and Corinne Rider-Kelsey, soloist, opened its Washington season Tuesday afternoon, November 9, appearing before a capacity house. The occasion was the Boston Symphony Orchestra's seventy-eighth performance in this city. The complete program was as follows:

Symphony No. 5 in E minor, op. 64.....Tchaikowsky
Scene and aria from Der Freischütz.....Weber
The Pierrot of the Minute.....Granville Bantock
(First time in Washington.)
Recitative and aria from The Marriage of Figaro.....Mozart
Overture to Goethe's Egmont, op. 34.....Beethoven

Blanche Marchesi appeared at the Columbia Theater Wednesday afternoon, November 10, in a selected program.

Wednesday evening, November 10, the Llanelly Royal Welsh Choir of twenty-four voices sang in the First Congregational Church before an enthusiastic audience that

completely filled the auditorium. Encores were demanded of nearly every number.

The Motet Choir, directed by Otto Simon, is preparing for its first concert of the season, to be given in December. A new motet by Vittoria is now under rehearsal.

The announcement that the Washington Symphony Orchestra has been reorganized by Herman C. Rakemann has met with the earnest approval of the music lovers. It is high time the capital of the nation had an orchestra of its own when nearly every other city of size and importance can boast of one. There will be four concerts during the season, on November 19, January 7, February 18 and March 18. The program for November 19 will consist of "Overture of Hebrides" (Mendelssohn), selections from "Madam Butterfly" (Puccini), Elegie, for strings (Busch), and "Swedish Coronation March" (Svendsen). The soloist will be Edna James Sheehy, soprano.

ELMO M. MINEHART.

Habelmann's Work for Teachers of Opera.

Teachers of opera repertory, opera singers themselves, and ambitious students will be interested in a new work just completed by Theodore Habelmann, which gives the standard operas with the piano scores, and all the details, such as plot, scenery, etc. Mr. Habelmann was for years the stage director at the Metropolitan Opera House, and his work as teacher of opera singers and pupils in voice production enabled him to make some discoveries. In his new book he will illustrate everything connected with the presentation of the operas given at our opera houses today. The illustrations will show gestures made in the different roles, valuable hints about light effects, and all the rest that makes the study of opera more effective and successful. Conservatories having opera departments will be glad to avail themselves of this extraordinary work by a man who has made a lifelong study of operatic conditions.

Seeing a tramp hurrying away from a large house, a fellow professional asked him what luck he had met with. "It ain't wort askin' there," was the reply. "I just 'ad a peep through the winder. It's a poverty-stricken ouse, mate. There was achully two ladies playing on one pianner!"—Philadelphia Inquirer.

Mehan Reception-Musicales.

It is quite a faculty, the ability not only to construct an interesting program musically, but to get together an interested group of a hundred or more listeners, and make them feel the spirit of genial fellowship. Such a spirit is present at the John Dennis Mehan studios at the reception musicales. First comes the reception, meeting of old friends, many of them artists of national renown, then a program of vocal music, not too long, then the celebrated Mehan punch and warm expressions on all sides to artists and the Mehans for musical enjoyment, and the lingering with the host and hostess over the glass that cheers. Handsome women, fine men and an environment of utmost refinement and good taste combine to make these Mehan affairs unique in musical New York.

November 8 was memorable because of the first performance of "Nonsense Songs," by Liza Lehmann, for solo quartet and piano. These are inimitable in their humor. John Barnes Wells' solo, "Mock Turtle Soup" charged with sentiment (worship of the soup), and Mary Jordan Fitzgibbon's "Speak Roughly to Your Little Boy," accompanied with sneeze obligato by members of the quartet. This gives but a hint of the outline of "The Songs That Came Out Wrong," and which were so distinctly enunciated that every word was heard. Lyman Wells Clary, baritone, and Isabel Irving, soprano, had pleasant and responsible share in this as well, and the ensemble singing, too, was definite, exact, showing careful rehearsal. Ernest Manning played the sometimes difficult piano score with taste and skill. Preceding the work for quartet Messrs. Wells and Clary opened the program of songs by a duet, Wells giving out a high A of clearness and beauty. Thomas Morgan Phillips sang a song by Lang, and two by John Barnes Wells ("The Elfman" and "What Care I?") which gave much pleasure. Isabel Irving's flexible trill, high C, and taste were shown in the waltz from "Romeo and Juliet," and the sonorous voice and manly style of Lyman Wells Clary, united with warm delivery, made his singing of the aria from "Herodiade" noteworthy. Mary Jordan Fitzgibbon sang "O Don Fatale," requiring a range of two octaves, with fine warmth of style, her voice gorgeous, as is her appearance. A sextet of women singers then united in the barcarolle from "Tales of Hoffman," singing sweetly, in perfect accord. Mrs. Mehan was at the piano, which means that the accompaniments were played with utmost sympathy and good taste.

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RECEPTION FOR BLANCHE MARCHESI.

WOMEN'S PHILHARMONIC SOCIETY WELCOMES NOTED SINGER TO NEW YORK—MADAME MARCHESI'S WORDS ABOUT MUSICAL TASTE IN ENGLAND—PRESENTED WITH ROSES AND THE CLUB PIN.

Blanche Marchesi, the noted singer now in New York, is being royally feted by her friends in the musical and social worlds. The first event in her honor was given Saturday evening of last week by the Women's Philharmonic Society at the home of Elizabeth K. Patterson, 257 West 104th street, near West End avenue. Miss Patterson is a leading member of the singing department of the society and as she was a pupil for several years of the elder Madame Marchesi in Paris, the celebrated mother of the guest of honor, it was peculiarly fitting that the reception for Blanche Marchesi should take place at the Patterson residence. Several hundred guests and members of the society had assembled when Madame Marchesi arrived. Miss Patterson and Amy Fay, president of the society, were the first to greet her. Miss Fay with a few graceful words presented Madame Marchesi with a lovely bouquet of La France roses tied with pink gauze. Mrs. William Cummings Story, prominent in the councils of the Daughters of the American Revolution, received with the hostess, the president and distinguished guest of the evening.

Blanche Marchesi is a regal looking woman with masses of Italian golden hair crowning a beautiful head. She wore a draped gown of silk crêpe meteor in the most delicate shell pink tints, adorned with crystal embroidery. Numerous costly jewels glistened on the bodice and hair. Miss Fay wore champagne colored etamine, hand embroidered with a touch of turquoise on the bodice and a black velvet band with gold beads artistically blended as a necklace. Miss Patterson wore white lace and Mrs. Story also wore a robe of white lace.

Two children who had won the scholarships offered by the Women's Philharmonic Society made their debuts as pianists. Both are pupils of Miss Fay, and to judge by their playing the scholarships were wisely bestowed. Lemuel Goldstein, the boy, is just twelve years old. The girl, Lucy Greenberg, is fourteen. Master Goldstein played "Fairy Fingers," by Paul Wachs, and a transcription by Hiss, of Braga's "Angel's Serenade." The lad showed those gifts of touch, expression and musical sense which only belong to the most talented children. Little Miss Greenberg is equally endowed with musical ability of an uncommon order. She played "Valse Arabesque," by Felix Lack and later in the evening, after Madame Marchesi had been introduced, added more to the musical delights of the night, by a brilliant performance of the Mendelssohn "Rondo Capriccioso." Marguerite Moore, the musical director of the Women's Philharmonic Orchestra, united with Elena de Ollogni in a performance of the finale from the Rubinstein sonata (op. 13) for violin and piano. Miss Moore gave more evidences of her powers as a violinist when she played the difficult "Hejre Kati," by Hubay.

Many guests pressed forward in the drawing room when Miss Fay introduced Madame Marchesi. Another engagement for eleven o'clock prevented Madame Marchesi from making an extended speech, as was expected. It was announced that she would speak on "Singers and Singing," and while her remarks were brief, every word she uttered was valued. She devoted her remarks to conditions in

England, where she said singers had failed to educate the public in past years. Many singers had built up their reputations on a single song and this often was nothing more than a pot poiler. Madame Marchesi said she would not speak for conditions in America, but believed that she could venture opinions about the country where she resides (Madame Marchesi lives in London). In 1896, when Marchesi went to London, she said, some people over there did not know that England had produced a composer by the name of Purcell. In their eagerness to "bring down the house," English singers for the past fifty years had neglected the great songs by the great composers in order to learn the lighter and less worthy ballads of modern writers. With much eloquence Madame Marchesi closed her little speech by urging Americans to help kill the "pot boilers." Before leaving Miss Patterson's



MATILDE AND BLANCHE MARCHESI, 1907.

When the Queen of England decorated Matilde Marchesi in London, Blanche Marchesi had been previously decorated twice by the old Queen of England, Victoria.

house Miss Fay, in the name of the society, presented Madame Marchesi with one of the club pins in the form of a gold lyre.

Among the guests of the evening were: Count Cassimani, Madame Marchesi's husband; Mrs. C. M. Wilson and Miss Wilson, of Buffalo, N. Y.; Katherine Furman, of Schenectady, Miss Dunshee, of Pittsburgh; Mrs. Prince Fernald, of London, England; Dr. and Mrs. William Hubbard and Gustav L. Becker, of New York. About three hundred members and guests attended the reception.

Weber and August Koen. Mrs. Frank J. McLoughlin, of New London, Conn., played the violin.

Robert L. Paul, of the department of music of the Maryland College for Women, Lutherville, Md., delivered a lecture to the students on November 8 upon the musical instruments used in a large orchestra, and also upon the program of the first Boston Symphony Orchestra concert of the season in Baltimore.

One of the principal features of the Academic Day exercises of the University of Maryland last Thursday was the singing of a male quartet, recently organized here by Merrill Hopkinson, who is the first bass. The other members are Irvin Campbell, Hobart Smock and Harry Smith. They sang "Behold, How Good," Parker; "Remember now thy Creator," Rhodes, and "The Righteous Living Forever," Mendelssohn. Messrs. Smock and Hopkinson sang the duet "Guide Me, O Thou Great Jehovah," Lansing.

A. Madeley Richardson, M. A., Mus. Doc., organist and choirmaster of Old St. Paul's P. E. Church, gave a recital on Wednesday last at 4 p. m. The excellent attendance speaks well for the growing interest in organ music. Dr. Richardson is the newest arrival in the musical life of this city, and, after listening to his first public performance, it

must be affirmed that the city is to be congratulated upon securing so able a man to take up the work in this old historic church. He played works by Guilmant, Salome, Wesley, Noble and Parker.

The Boston Symphony Orchestra, with Rachmaninoff as soloist, gave its first concert on the night of November 10, at the Lyric, before an enthusiastic audience, which filled the house. This justly celebrated band of musicians, under the inspiring leadership of Max Fiedler, played the following program in such a manner as to thrill the vast audience to their innermost fibers, and as a result both orchestra and soloist received ovations. Rachmaninoff appeared as composer and soloist, and at the close of his performance he was recalled seven times. The program was:

Overture to the Opera Der Freischütz.....Weber
Symphony No. 2 in D major, op. 73.....Brahms
Second concerto for piano with orchestra, op. 18.....Rachmaninoff
Till Eulenspiegel's Merry Pranks, after the old-fashioned
roughish manner—in rondo form, op. 28.....Richard Strauss

Roberta Glanville, soprano of Brown Memorial Presbyterian Church, sang in the opening concert at the Towne Institute at Port Deposit, Md., on November 13. Her songs were "Ständchen," Strauss; "Oh, quand je dors," Liszt; "Elle est moi," Beach; "Die Mainacht," Brahms; "Spring," Henschel; "An Old Garden," Temple, and aria from "Semiramide," Rossini.

Blanche Marchesi, soprano, gave the third Peabody recital on the afternoon of November 12 to an overflowing house. Her program was strikingly educational and covered a wide range of literature. Brahms van den Berg was at the piano and rendered able assistance. The following songs were sung in a highly intelligent and thoughtful manner:

Robin m'aime.....Hale
Zwei Wasser (Ach Elsie!).....Old German
O Mistress Mine (Twelfth Night).....Songs from Shakespeare
Willow Song (Othello).....Songs from Shakespeare
Have You Seen but a White Lily Grow.....Anonymous
Sabrina Fair.....Lawes
Air du Sommeil, from Persée.....Lully
Nymphs and Shepherds, from the Libertine.....Purcell
Amarilli mia bella.....Caccini
Lasciatemi, from Ariadne.....Monteverde
Le Violette.....Scarlatti
Bist du bei mir.....Bach
Die Frühen Gräber.....Glück
Die Sommernacht.....Glück
My Mother Bids Me Bind My Hair.....Haydn
Das Veilchen.....Mozart
Wonne der Wehmuth.....Beethoven
Der Erlkönig.....Schubert
Der Nussbaum.....Schumann
Die Todte Nachtigall.....Liszt
Immer Leise wird mein Schlummer.....Brahms
Er ist's.....Wolf
Vilanelle, from Nuits d'été.....Berlioz
La Procession.....Franck
Myrto.....Delibes
Phidylé.....Duparc
Mandoline.....Debussy

Friday night, November 12, marked a musical epoch in the history of Baltimore, and Bernhard Ulrich was the real epoch maker, to whom be all praise and thanks. The first opera of the season of twenty was given; and "Tannhäuser" was the opera selected by the Metropolitan Company for the opening night; and it is perfectly safe to say that never before was any scheme launched under happier or more brilliant conditions. Mr. Ulrich had not omitted a detail. Under his guidance the Lyric had been transformed from a cold, colorless, even though excellent, music hall into a warm, brilliant, handsomely decorated and well proportioned opera house. He it was who conceived the idea of giving opera here upon this larger scale; whose faith, plus persistency, secured an ample guarantee fund, and he will conduct the great undertaking to a happy and successful conclusion. The company, under Hertz, gave a notable performance, an dthe orchestra left absolutely nothing to be desired. In the cast were Gadski, Noria, Sparkes, Jörn, Hinckley, Goritz and Hall, each singing as though the inspiration of the night had been contagious, and nothing short of perfection would suffice. The audience did the rest. At an early hour the police department stopped the sale of tickets, and never before have so many enthusiastic people listened to an opera in this city. May the coming five months be the most fruitful, musically, beyond every power to compute, that Baltimore has ever dreamed might be her rightful possession.

M. H.

Mrs. Winfield Hunter Returns to London.

Mrs. Winifred Hunter, the pianist, who has been in Europe and who is now on a visit to this country, returns to London today, Wednesday.

Hubay has finished an opera called "The Ship With a Mission" (!) It will be performed in Budapest.

OPERA AND CONCERTS IN BALTIMORE.

BALTIMORE, Md., November 14, 1909.

William H. Orem, a pupil of D. Merrick Scott, has been appointed organist of Emmanuel Evangelical Lutheran Church.

The choir of the First Methodist Episcopal Church, under the direction of D. Merrick Scott, sang "The Holy City," Gaul, on November 7. The soloists were Beulah Orem, Lila Snyder, William H. Taubert and Elmer C. Smith.

A very interesting feature of the various services held during the past week, in commemoration of the centenary celebration in honor of the Rev. Dr. David Einhorn, an early rabbi of Har Sinai Temple, was the excellent music by the choir, under the direction of Stephan Steinmuller.

Mount Vernon M. E. Church choir, of which James E. Ingram, Jr., is director, sang the first part of "The Vision of St. John," Coombs, last Sunday evening.

The second vesper service, with special music, was given at Grace M. E. Church, the same evening, under the direction of Jennie Lind Greene, with the following soloists: Mrs. William H. Gibson, Elsie Bishop, Frederick H.

LOUISE STURDEVANT DIXON, TEACHER OF PIANO

Louise Sturdevant Dixon is making her mark in the metropolis as a piano technic expert and teacher. Her first studies were under Dr. Linn Babcock, of Norwich, now deceased, a man of distinct personality and rare gifts. He studied in Leipzig, was chairman of the Democratic County Committee for years, a candidate for the House of Representatives, running far ahead of his ticket, lover of fine horses, and founder of the firm of L. & A. Babcock, piano dealers, than which no firm in Central New York has as large a business, or is more universally respected. This is aside from the subject, but of interest as showing what sort of man first directed Mrs. Dixon's musical mind. After two years at Mt. Holyoke College, she proceeded to Boston, where she studied with Carl Faelten, Louis C. Elson and F. W. Hale. Later she taught at the famous Dr. Price's College, Nashville, Tenn.; then at Whitworth College, Brookhaven, Miss., and at Hamilton College, Lexington, Ky. Among her Southern pupils was Kate Eagan, prominent in Mississippi, and Aileen Howell Tye, whose picture appeared in THE MUSICAL COURIER as the winner of the annual "Matron's Contest" in piano playing, State of Mississippi. Many of her former pupils are leaders in their respective vicinities, teaching at Whitworth College, Cincinnati Conservatory, etc. Among present pupils are Miss Glorvigen, of Norway, teacher and artist-pupil, who knew Grieg; Vera Best, of Kansas, former teacher, who, preparatory to resuming higher classes, had a lesson daily, etc. So that Mrs. Dixon may well lay claim to being the teacher of teachers and artist-pupils, prominent and successful in their localities.

Mrs. Dixon has done special piano work under Safonoff, ensemble with Altschuler, and at one of her Hackensack recitals last spring she appeared in a Mendelssohn sonata for piano and cello, causing THE MUSICAL COURIER to

praise highly her performance, clarity of technic and musicianly spirit. Monthly recitals now form a part of her work, her Hackensack class giving such a recital on Saturday, November 27, at her studio, 358 Main street, at 4 o'clock. At these recitals her pupils appear in solos, duets, trios, two pianos, four hands and two pianos, six hands, and there is general interest, because the Dixon pupils play more than well. Their teacher is not satisfied with this alone; there has to be thorough understanding of the works performed, and spiritual insight comes because of this. The consequence is that the pupils' playing is musically interesting, refined and very enjoyable. On these lines Mrs. Dixon has built up a class of piano pupils both in New York and at Hackensack, so that her time is well occupied. Her Saturday ensemble class in New York City, using two pianos, is a special and successful feature of her work; this is at her residence-studio, at Shelburne Hall, 121st street and Morningside avenue. At her Hackensack recital the pupils there will be assisted by Vera Best, Stella Barnard and Maloise Sturdevant Dixon, of the New York class. Stella Barnard is a well known artist and pianist, and Maloise Sturdevant Dixon is the daughter of the subject of this sketch. Readers of THE MUSICAL COURIER will recall a picture and notice of her unusual playing which appeared in these columns last season; she refutes the idea that a mother cannot teach her own child.

The program of the Hackensack recital is as follows:

March, from Summer Dreams, op. 47.....Mrs. H. H. A. Beach
(Two pianos.)
Maloise Sturdevant Dixon, Anna Terhune, Charlotte Terhune, Kathryn Terhune.
Illustration of the Faelten System of Fundamental Piano Instruction.

Waltz, op. 197, No. 1, major and minor modes.....Gurlitt
Hunting Song, major and minor modes.....Elmant
To be played in any keys requested by the audience.
Dorothy Newkirk.
Lovely May, major mode.....Low
Waltz, minor mode.....Muller
German Folk Song, major mode.....Wohlfart
To be played in any keys requested by the audience.
Edith Ackerson.
Galop, A minor.....Gurlitt
To be played in any keys requested by the audience.
The Dancing Lesson.....Gurlitt
(Two pianos.)
Marion Blauvelt, Flossie Dráz, Maloise Sturdevant Dixon.
Marjorie Van Deusen.
Mazurka (arranged for four hands).....Nevin
Stella Barnard, Charlotte Terhune.
Gavotte from French Suite.....Bach
Poupée Valsante.....Poldini
Maloise Sturdevant Dixon.
Under Bright Skies.....Whelpley
Anna Terhune.
Song Without Words, F sharp minor.....Mendelssohn
March Grotesque, op. 32, No. 1.....Sinding
Stella Barnard.
Fantasia, D major.....Mozart
Study in Octaves, F major.....Kullak
Pas des Amphores, B flat major.....Chaminade
Charlotte Terhune.
Hungarian Dance, G minor.....Brahms
Slavonic Dance, op. 46, No. 8.....Dvorák
Vera Best, Stella Barnard.

Jascha Bron's Success in Philadelphia.

Wednesday evening, November 10, Jascha Bron, together with Myrtle Elvyn, pianist, and Anna Case, soprano, gave a concert before the Y. M. H. A. of Philadelphia, where he was most enthusiastically received as one of the coming master violinists. Two criticisms read:

Jascha Bron, who is only fifteen years of age, is not to be judged as one would criticize the master to whom "the years have brought the philosophic mind," as well as the perfect consummation of technic. He is undeniably a genius, his solitary cadenza in the Tchaikowsky concerto would have proved the fact sufficiently. There is the verve and abandon of the Magyar, united to the morbid mournfulness of Slavic undertones, in his playing; the true musical temperament is writ large even upon what is now imperfect in his art.—Philadelphia Ledger, November 11, 1909.

Bron is scarcely more than a child, for he is but sixteen years old; but there is in him the spark of genius, and his whole being vitalizes his playing. A wonderful technic enables him to give most soulful expression to the music he brings forth, and the Stradivarius that he played last evening responded with all the beauty of tone of a superior instrument to the art and the wealth of feeling he gave to the music of his program.—Philadelphia Record, November 11, 1909.

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CINCINNATI, November 14, 1909.

After the brilliant opening of the musical season made in Cincinnati by the artist series which included three concerts by Schumann-Heink, Sembrich and Isadora Duncan and the Damrosch Orchestra, there has been a lull for a week or two with few events of much importance except the introduction of the Heermann-Adler-Sturm Trio. Their first concert, given on the evening of November 8, was a notable event for two reasons. It introduced to the public Hugo Heermann, the concertmeister of the new Symphony Orchestra, and it also emphasized the fact that in Clarence Adler, the pianist of the trio, Cincinnati has within its musical ranks a young man of the most conspicuous talent if not genius. Mr. Adler's playing served to confirm the impression which he made at his first public appearance upon his return from Europe last winter, that he is possessed of a highly developed technique capable of surmounting extreme difficulties, and that he is also equally well endowed as an interpreter bringing to his reading a poetic quality which makes his work at the piano truly delightful. In the virility of his tone and the scholarly accuracy of his performance Mr. Heermann demonstrated that the orchestra will have the services of a very valuable man, for the traits which he played are just those which constitute him an ideal concertmeister. Julius Sturm, the cellist, is well and favorably known not only to the local public, but has filled concert engagements throughout the South and West to his great credit. The cello part was most ably sustained by him. The program was made up of Mendelssohn's trio in D minor, the Tchaikowsky trio in A minor, and a group for the violin including adagio, E major, Mozart; minuetto, G major, Beethoven, and prelude, E major, Bach.

The Orpheus Club, under the direction of Edwin Glover, has issued very artistic booklets announcing its plans for the season. The dates for the concerts are: Thursday evening, December 2; Thursday evening, February 10, and Thursday evening, April 7. The soloists are all new to this public and may add interest on that account. They are: Luella Chilson-Ohrman, soprano; Frederic Martin, bass-baritone, and Litta Grimm, contralto. The Orpheus Club has been in past seasons the medium through which many a clever singer has been introduced, and as the concerts presented by the club offer an opportunity of hearing cantatas and ballads for chorus on a small scale, they have a hold on concert goers which has not as yet been duplicated by any other organization hereabouts. Last season the improvement in the club's singing was so marked that it was expected they would go on a concert tour about the country exhibiting the prowess of ensemble singing as practiced in Cincinnati.

The College of Music will present the chorus and orchestra in the first concert of the season in Music Hall December 7. Considerable necessary work was devoted to the preparation of the works contained on the program, and the musical public may reasonably expect a performance of extraordinary merit. Messrs. Saar and Ern, directors of the chorus and orchestra, respectively, express much enthusiasm over the talent which has been added to their forces, and among other interesting works being studied, two Mendelssohn motets, for one of which Mr. Saar has made an orchestration, are worthy of especial mention. Another pleasing announcement regarding the program for this occasion will be the premier of the Pierre C minor concerto for piano and full orchestra. This concerto is much admired by musical authorities and is distinguished for its technical brilliancy and musical impressiveness. It will be performed for the first time with full orchestra, at the college chorus and orchestra concert, with Viola Wolter, an exceptionally talented member of the class of Albino Gorno, as the pianist. Miss Wolter has an almost stupendous task before her, but is fortunately gifted with the talent and ability necessary to accomplish all that has been assigned to her. Mary Green Peyton, soprano, from the class of Lino Mattioli, will sing the well known dramatic aria "Ocean, Thou Mighty Monster," from Weber's opera "Oberon," accompanied by the orchestra. Willie Knox, a promising young violinist from

the class of Henri Ern, will play Rode's theme and variations a special orchestration for which has been made by Mr. Ern for this performance. Some surprises will be offered in the choral and orchestral numbers, which will be announced later. Admission will be by invitation, and cards will be sent those desiring to attend upon receipt of stamped addressed envelopes.

The first of the series of lectures on the "History of Music" was given at the College of Music Wednesday afternoon by Mr. Gantvoort. His subject was "Ancient and Primitive Music."

The third informal recital was given by pupils of the College of Music on Saturday noon, in the Odeon. Pupils from the classes of Louise Dotti, Joseph O'Meara, Henri Ern and Romeo Gorno participated. Following was the program:

Piano, Pastorale Varie Mozart
William Reddick.
Voice, Una voce poco fa Rossini
Anna Dieterle.
Elocution, The Quality of Mercy Shakespeare
From The Merchant of Venice.
Paula Ayres.
Violin, Theme and Variations Rode
Willie Knox.
Voice, Valse de Concert Henneberg
Janet Cormany.
Piano, Organ prelude and fugue in G minor Bach
(Arranged for two pianos by Burmeister.)
Neva Remde, first piano.

The first chamber concert of the series to be given by the string quartet of the College of Music will take place in the Odeon November 30. The personnel of the organization includes Henri Ern, first violin; Ernest LaPrade, second violin; Walter Werner, viola, and Emil Knoepke, cello, and the following program will be given at the first concert:

String quartet, C major Reichel
Suite, E minor Bach
For violin with harmonic settings for strings, according to figured bass. Arranged by David-Ern.

The audience which greeted the first orchestral concert of the season by the Cincinnati Conservatory Orchestra crowded recital hall and filled the corridors of the building. The orchestra, which numbers almost fifty members, is under the direction of Pier Adolfo Tirindelli, and is probably one of the finest examples of student work of its kind to be found. The facility and readiness with which the players follow the baton of the conductor produced a tone of remarkable clarity, elasticity and fine blending, plastic to every nuance of the conductor's baton. Each number of the following program was given a clear and inspired reading:

Imperial March, op. 32 Elgar
Conservatory Orchestra.
Aria, Caro Nome, from Rigoletto Verdi
Caroline Rieder-Bohmer.
Russian airs for violin and orchestra Wieniawski
Emma Norton.
Two Humoresques, op. 101, No. 7 and No. 5 Dvorak
Conservatory Orchestra.
Concerto for piano and orchestra, A minor, op. 16 Grieg
Allegro Molto Moderato.
Emma Brand Lewis.
Overture, The Guarany C. Gomes
Conservatory Orchestra.

The soloists of the evening shared the honors in equal measure and represented brilliant and most genuine talent. Emma Norton played the "Russian Airs" by Wieniawski in the most fascinating manner. Her technical skill carried her to a high degree of proficiency, and she played with fiery imagination. Caroline Rieder-Bohmer, pupil of Frances Moses, was most successful in the rendition of her aria "Caro Nome" from Rigoletto. She possesses a high and clear soprano voice admirably trained. Emma Brand Lewis, pianist, who is studying with Mrs. Theodor Bohlmann, played the Grieg concerto in her most convincing manner. She was in splendid vein and played with her usual broad and artistic grasp of the subject. Her pianistic tone is remarkable for its strength and its firmness as well as for that rare quality of sympathy which has made her one of the first local pianists. Soloists and orchestra alike were applauded in a most enthusiastic manner. As an indication of scholarship and excellent training the concert was one of the most notable of the many given at the Cincinnati Conservatory of Music during each season.

An event of much interest in which the music was the distinctive feature was "An Afternoon With Keats and Shelley" given at the palatial residence of Mrs. Matthew Addy, the widow of one of Cincinnati's leading iron merchants, for the furnishing of the auditorium of the new Woman's Club House. The musical part of the program was given by Helen Hinkle, whose voice, a mezzo of exquisite quality, was admirably adapted to the songs she sang. These were by Paul Bliss, a local composer, whose work by its genuinely excellent quality is rapidly bringing him renown not only in this city but abroad. The songs

belong to the class which, while not only intrinsically beautiful, depend for much of their effect upon artistic interpretation. This Miss Hinkle by her own generously endowed musical equipment was amply able to give. The composer was at the piano and the songs which were sung were "The Cloud," old Japanese; "She is Coming," Tennyson; "Oh Swallow, Swallow," Tennyson; "Kew in Lilac Time," Alfred Noyes; "The Daisy," Keats; "Sunset to Sleep," Keats.

MRS. L. J. HILLHOUSE.

OBITUARY

Ludwig Schytte.

The well known composer, Ludwig Schytte, teacher of piano and theory at the Stern Conservatory in Berlin, died in that city a few days ago. He was an extremely gifted maker of melodious and cleverly constructed music and some of his works attained wide vogue, particularly a number of his piano pieces.

Ludwig Schytte was born April 28, 1848, at Aarhus,



LUDWIG SCHYTTE.

Denmark, and followed the chemist's profession until his twenty-second year. Thereafter he became a pupil of Rée, Neupert and Gade, and later settled in Vienna, where he taught piano for many years. The best known of his works are "Nordische Volkstimmen," "Naturstimmen," "Pantomimen," "Launen und Phantasien," "Amorinen," a C sharp minor piano concerto (played in New York by Moriz Rosenthal and August Fraenckle), a song cycle "Die Verlassene," the operetta "The Mameluke," and the dramatic scene "Hero and Leander."

Personally, Ludwig Schytte was a genial and most lovable man, with a wide circle of intimate friends among the best known musical personages, particularly of Berlin and Vienna.

Fannie M. Jacobs.

Fannie M. Jacobs, one of the oldest teachers of choral singing in the United States, died at the Malden (Mass.) Hospital, November 7, after a short illness. Mrs. Jacobs possessed a beautiful contralto voice which she did not attempt to cultivate until she was thirty years of age. She then studied under several prominent Boston teachers, later studying under a celebrated teacher in London. For many years after that Mrs. Jacobs appeared as soloist all through New England, where her services were in great demand.

Luther Dandridge.

Luther Dandridge, so well known through his many years of activity in connection with the musical interests of Boston, died suddenly on November 8. He will be sincerely mourned by the many who have known and loved him.

Felix Gottlieb's "Mahaveda" (a Mystery) will be given at Düsseldorf very shortly.



FLORENCE, Italy, November 1, 1909.

The operatic season opened a few evenings ago with a very fair performance of "Mefistofele" at the Teatro Verdi.

The once upon a time brilliant tenor, Felice Bicchelli, died at the age of seventy-three. At one time he electrified his audiences with his high C in "Di quella pira" in "Trovatore." He also had enormous success in "Rigoletto," "Norma" and "Lucia." He was the teacher of Dani, the tenor, and gave lessons in Florence. Not having success as a teacher he died in extreme poverty. His friends have paid for his funeral and have subscribed a small sum to his widow, who is penniless.

Mr. Palty, the well known choirmaster of Los Angeles, is in town, and may pass the winter here.

The Florentine tenor, Angiolo Bendinelli, has just had phenomenal success in "La Boheme" at Genova. He has a light, sweet voice of great charm.

Mr. Warner, of New York, has come to spend the winter studying the piano with Professor Buonamici.

The soloists for the four Cherubini orchestral concerts have not yet been decided upon. The concerts will be given this year in the beautiful new Salottino in the building of the Pergola.

Everything seems to be late this season. Very few foreigners are in town and very few of the studios have seriously begun their winter's work. MARIO AMATI.

Regneas Sends a Check.

[From the Philadelphia Record.]

Among those who witnessed the recent performance of "Mignon" by the Philadelphia Operatic Society was Joseph Baernstein-Regneas, the New York basso and instructor, who, like David Bispham, came over from New York expressly to hear the opera. Returning to New York after the performance Baernstein-Regneas wrote to John Curtis, president of the society, the following note:

"I want to express to you and the members of your society my appreciation of the excellent work done by them in 'Mignon'—soloists, chorus and ballet. I know of no organization in America or Europe that is doing so much to inspire and help young talent, and in the face of the ever increasing demand for opera singers in this country your society has become a necessity. It is with the hope that you may long continue this good work that I enclose my check for \$25."

After the performance of "Mignon" David Bispham went behind the scenes and personally complimented the principals upon their work. Bispham, Regneas and Oscar Saenger, all of New York, have become associate members of the Operatic Society without solicitation. The system of associate membership offers an opportunity to every one interested in the welfare of the society to assist in its support.

Rehearsals began last Wednesday night for the January performance of "Cavalleria Rusticana" and "I Pagliacci." "There are still some vacancies in the chorus and ballet. Applicants for the chorus will be heard by Prof. S. Behrens, the musical director, every Wednesday evening at Odd Fellows' Temple, Broad and Cherry streets. The ballet rehearses on Friday evenings at Newman's Academy, Broad street and Fairmount avenue.

Mascagni's Mascot.

Pietro Mascagni is one of the hardest worked of living composers. As a conductor, his energy is particularly noticeable, and on the hottest of evenings he always manages to keep as cool as the proverbial cucumber. A friend once asked him how he managed to do this. "Oh," replied Mascagni, "I change every stitch, and have a thorough rub down between each act. It is the only way in which I can get through the evening."

Like most Southerners, Mascagni is very superstitious, and is a great believer in "charms" and tokens. His prin-

cipal charm, which he never fails to wear, is a watch fob on which are hung some teeth of his first two children. The great composer also believes in luck attaching to persons as well as to things, and he is firmly convinced that if he can only get Madame Calvé to sing in his operas they are certain to be successful. Of course, her name would be bound to carry weight, but, apart from this, Mascagni thinks that she will bring luck to any opera in which she appears.—New York Saturday Evening Mail.

Mrs. Farrow Kimball, Soprano.

Mrs. Charles Farrow Kimball, the popular soprano of the aristocratic Third Presbyterian Church of Pittsburgh, has added laurels to her name by the success of her recent week's engagement as soloist with the Pittsburgh Festival Orchestra at Rochester, N. Y. Her work there was so heartily approved by the music lovers of Rochester and the Chamber of Commerce, under whose auspices the industrial exposition was given, that she was requested to render a special program on Friday of that week. The significant feature of her sweeping success was her immediate re-engagement for the same work next year.

Mrs. Kimball has a long list of steadily increasing bookings for the present season. This week she appears with the Apollo Club and the Tuesday Musical Club, both of Pittsburgh.

While having resided in Pittsburgh scarcely more than one year she has gained the confidence of both music directors and the press, thus earning the enviable position



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MRS. CHARLES FARROW KIMBALL.

she now holds in the concert field. Mrs. Kimball's best recommendations have been in the large percentage of her re-engagements. She is a pupil of Franz Bellinger, of New York.

Mrs. Kimball has been engaged to sing in a performance of "Faust" in concert form at Steubenville, Ohio, December 1.

Some press notices follow:

Mrs. Kimball pleased the entire audience by her efforts. Like Mr. Miles, she gave a good interpretation of her part, which lay in a most ungrateful part of the voice. Mrs. Kimball has youth, a fine stage presence, a brilliant and well poised voice and she is in a way to become one of the best singers of oratorio in the field.—Pittsburgh Dispatch, March 19, 1909.

The soloists were Mrs. Charles Farrow Kimball, soprano, and Gwilym Miles, baritone, who, in addition to their limited numbers in the "Requiem," were heard in selections from Mendelssohn's "Elijah." The concert was Mrs. Kimball's first important appearance in Pittsburgh, and she proved fully equal to all demands. She was at her ease in the solo allotted the soprano in the "Requiem." Mrs. Kimball has a voice of alluring quality, and her singing was one of the most highly appreciated features of the evening.—Pittsburgh Gazette-Times, March 19, 1909.

Mrs. Kimball sang the soprano solos with becoming dignity and with a voice well adapted to the part. She added materially to the success of the performance.—Pittsburgh Post, March 19, 1909.

The soloist of the evening was Mrs. Charles Farrow Kimball, of Pittsburgh. She captivated her audience from the start with her charming personality and the ease with which she sang "O Don Fatale," Verdi's "Don Carlos." Her second number consisted of a group of three songs, but in nothing did she win such applause as in her "Coming Thro' the Rye," which she sang as an encore.—Cleveland Plain Dealer, June 4, 1909.

"The Seasons" was a success and the soprano was the star. It was probably the most even production in the history of the Steubenville Choral Society. There is much lilting music in parts of

"The Seasons," and it would be hard to imagine anything more pleasing than Mrs. Kimball's tricks of voice in the singing of it. The instrumental accompaniment so perfectly fitted the soft, sweet voice of the singer as she recited these charms that one could well imagine himself in "grove and bower" by the "purling brook."—Steubenville Daily Gazette, June 20, 1909.

The delight of the evening was the appearance of Mrs. Charles Farrow Kimball of Pittsburgh. The splendid quality of her voice was heard with the Tabernacle Chorus, in the "Inflammatus" from Rossini's "Stabat Mater." Mrs. Kimball received such an ovation that she was forced to bow many times and finally she reappeared and sang "I Will Extol Thee" from Costa's "Eli."—Indianapolis News, May 18, 1909.

Mrs. Kimball's appearance was a delight and she was treated to a genuine ovation. In the enthusiasm with which she was received she shared honors with Ferdinand Schaefer, director of the orchestra.—Indianapolis Star, May 18, 1909.

A NORMAL CONSERVATORY OF MUSIC.

INDIANA, Pa., November 9, 1909.

The musical season is not very far advanced in this little inland city. There have been very few public performances and "The Song of the Soul of Pietro" is the echo upon the streets about town and a slogan with the school-girl. The Normal Conservatory opened its doors to the largest attendance in the history of the school. The supervisor's class in public school music is large and enthusiastic, the students informing themselves concerning all phases of art in addition to the studies required in the course. Several teachers have been added to the faculty, of whom more anon. The musical organizations are getting into swing and our near neighbor, Pittsburgh, is providing fine performances that are stimulating to the musical activities in this vicinity.

A recital was given recently by Charles Park, Leila Farlin, William Wrigley and Alice Crane-Wrigley, representing the works of Wagner, Schumann, Liszt, Brahms, Dudley Buck and others, in encore. These recitals by members of the faculty are designed to be of educational value as well as appealing to the musical cult, in interpretation and technical skill. Realizing how much, or, rather, how little, value is attached to a reporter's musical criticism, the writer refrains from comment upon the musical performances that take place here. Mr. Park and Miss Farlin are new members of the faculty with high ideals, teaching experience and thorough musicianly abilities. Mr. Park is from Cincinnati and Miss Farlin is from the "Bayreuth of America" (as THE MUSICAL COURIER correspondent from Ann Arbor headed the notes from that center of the Muse in a recent number), and was a teacher in the University School of Music.

The Orpheus String Quartet, Professor Wrigley, Adam Snyder, violins; Professor Douglass, viola, and Marcus Fleitzer, cello, made its initial appearance this season in Normal Chapel, playing compositions by Mozart and others.

Edna Allan Cogswell has been given leave of absence for study and is studying with Huntington Woodman in organ and vocal culture with Mr. and Mrs. Toedt.

The Sextet Club, an organization from the First Presbyterian Choir, is giving some meritorious and highly pleasing concerts. The club is composed of Alex. Stewart, Harry Laughlin, tenors, Pearl Waker, Elmer Allison, John Jones and John St. Clair, basses. Mrs. Alex. Stewart is the accompanist and pianist, a talented and beautiful young woman, who is also the organist of the church mentioned. The club has a reader, Phyllis Moorhead, who is extremely popular.

Hall's Book Shop displays THE MUSICAL COURIER in its windows with other high class periodicals. Mr. Russell, of the firm, is well versed in matters musical and will, if he undertakes it, succeed in making the virtues of the publication known. The copies on the tables in the corridors of the conservatory are worn to a frazzle when they do not disappear altogether, so great a faculty does the paper have of sticking to the fingers. E. D. K.

Mrs. Sawyer's Monday Musicales.

Antonia Sawyer, of the Sawyer Choir and Concert Exchange, gives a musicale every Monday afternoon from four until six o'clock at her music rooms, 251 West Eighty-eighth street. Last Monday, Otto L. Fischer, a very talented pianist, was the bright star of the program. Mr. Fischer is under the Sawyer management. Mrs. Sawyer is meeting with every encouragement in her new venture. Many of her colleagues are registering and with the wide acquaintance she has in many States, particularly in New England and the Middle Atlantic States, she is certain to succeed in her work of filling positions with the right people.

Spinelli, the composer of "A Basso Porto," died in Rome not long ago.

MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, November 10, 1909.

The Berlin Club held its first meeting of the season October 10 with Jeannette Orlopp. No program was given. The membership includes:

Pianists.—Paula Kipp, Pauline Schellschmidt, Margaret Cook, Pauline Stein, Anna McKenzie, Mrs. S. L. Kiser, Mrs. Charles Brown, Mrs. Lafayette Page, Mrs. Hanna Wolff Freeman. Vocalists.—Lulu Fisher, Mrs. Max Leckner, Mrs. O. D. Lefler. Harpist.—Louise Schellschmidt. Violinists.—Jeannette Orlopp, Bertha Schellschmidt, Margaret Lockwood, Mrs. Edgar Cawley, Edith Stanton Brown, Mrs. G. B. Jackson, Katharine E. Bauer.

Arthur Meyers, pupil of Christian Frederick Martens, of the College of Musical Art, gave a very successful song recital at the college, October 21. He was assisted by Amelia B. Kroeckel, pianist, and Faye Palmer, vocalist.

The People's Concert Company opened its season, October 25, with every prospect of the most successful year it has ever had. All the seats were sold, and for the season, so that standing room is the only thing to be had for the remaining concerts. The first concert was given by Alice Nielsen with Romayne Simmons at the piano. Miss Nielsen's program included arias from "Madame Butterfly," and "Traviata" and songs in Italian, English, German and French by Liszt, Hahn, Bemberg, Gomez, Arensky, Rogers, Hammond, Quilter, Von der Stucken, Tosti, Grieg, Clough Leighton and Leoncavallo. As encores she gave "Comin' Through the Rye," "Last Rose of Summer," and "Swanee River."

A musicale was given at the home of Mrs. A. A. Barney, October 26, under the auspices of the Martha Hawkins' Society of the First Baptist Church. The program was contributed by Marc Lagen, baritone; Hazel Hammel, harpist; Evelyn Macdonald, pianist, and Mrs. Carter, reader.

The first regular meeting of the Matinee Musicale was held at the Propylaeum, Wednesday, October 20, with the following program: "Song of Four Seasons" (Selby), Chorus; (a) "Yesterday" (Spross), (b) "Forest Song" (Whelpley), Mrs. Ralph K. Polk; "A Little Song" (D'Ambrosio) Ruth Murphy; gavotte in B minor (Bach), melodies (Glück-Sgambati), Etude (Arensky), Sarah T. Weigs; "One Fine Day" ("Madame Butterfly"), Effa Jeannette Carter; "Papillons," op. 2. (Schumann), Margaret Sadley; "Del Profundo del Oblio" (Campana), Mary Traub; "Königsmarsch," op. 28. (Von Bülow), Mrs. Clifford, Mrs. Crosley, Miss Randall, Mrs. Lilly.

The second concert was given November 3 with the following program: "The Night Sea" (Mrs. Beach) Maud Essex and Mrs. J. Ogden; Andante from Concerto No. 22 (Viotti), Ruth Stacey; "Dost Thou Know That Fair Land?" (Thomas), Jeannette Alexander; "Rigoletto Paraphrase" (Liszt), Miriam Allen; aria, "Mireille" (Gounod), Louise K. Tutwiler, "Meditation" (Oberthur), Hazel Hammel (harp); aria, "O Don Fatale" (Verdi), Faye M. Palmer; "Hindoo Song" (Bemberg), Etude di Valse (Saint-Saëns), Elsie Evans.

The Philharmonic Club of the Metropolitan School of Music is rehearsing "The Chimes of Normandy" under the direction of Edward Nell, head of the vocal department of that school. The production will be given some time in January.

The three orchestras of the school, Junior, Intermediate and Senior, under direction respectively of Yuba Wilhite, Nathan D. Davis and Hugh McGibeny, have been in regular rehearsal since the opening of the school year. These orchestras are far above the ordinary school orchestras and especially remarkable work is done by Miss Wilhite's Junior orchestra made up of children under twelve years of age.

Hugh McGibeny, violinist, will begin his winter series of recitals at Terre Haute, November 9. Later he will give a joint recital at Fort Wayne with Gwilym Miles and one in this city with Leon Sampaix, the Belgian pianist, an acquisition to the Metropolitan faculty. Mr. and Mrs. McGibeny have quite a number of recitals for the season through Indiana and other States, and will give their first in Crawfordsville, Ind.

Louise Bybee, an Indianapolis pianist, has been chosen as accompanist to Albert Spalding for the European tour of the violinist.

The first of a series of concerts to be held in Hollenbeck Hall under the auspices of the Y. W. C. A. was given by E. Renaud, L. F. Haslanger and Johannes Miersch. Mr. Renaud gave "Ave Maria" (Henselt), Bourée in G major (Bach-Saint-Saëns), nocturne in F sharp major and valse in G flat (Chopin), barcarolle and

"Valse Allemande" (Rubinstein). Mr. Haslanger gave the prologue from "Pagliacci," "Denny's Daughter" (Huhn), "From the Turkish Hills" (Clutsum) and "The Vagabond" (Williams). Mr. Miersch's numbers were: Air and gavotte from "Mignon" and "Zigeunerweisen" (Sarasate), with "Traümerie" for encore.

The orchestra of the Indianapolis Conservatory of Music is being organized and will begin rehearsals soon. It will be under the direction of Johannes Miersch, head of the violin department.

The Four O'clock Club held its third meeting at the Co-operative School of Music, giving the following Chopin program: Papers by Miss Brinkmeyer, Miss Dickerson and Miss Moore; nocturne, G major, Miss Brinkmeyer; two mazurkas, Miss Dickerson, and waltz, G flat, Miss Moore.

Ida Virginia Smith has joined the faculty of the Co-operative School of Music as teacher of elocution.

The Indianapolis Symphony Orchestra will incorporate this week with Victor Ha Clark, director. Mr. Clark claims to have found sufficient musical talent to make the proposed orchestra a success, and representative business men have consented to oversee the financial part. Mr. Clark promises a surprise to the people of our city as regards the ability of the symphony players he has found and also announces that there are to be no women, children nor amateurs among them and no one of the well known concertmasters will occupy that place. Concerts are to be given this winter, possibly by the end of November.

The Musikverein gave its first concert of the season November 5 in the large auditorium of the German House under direction of A. Ernestinoff. The soloists were Jeannette Orlopp, violinist, and David Baxter, basso. Miss Orlopp is an artist of rare ability. She has a rich, pure tone and plays with expression and understanding. Her intonation is true and her bowing and technic show the cultivation she has received both here and abroad, where she studied under Wilhelmj. Miss Orlopp has a beautiful, dignified stage presence, which adds greatly to her charm. She played the "Faust" fantasia of Wieniawski, supported by the orchestra, and for encore gave the beautiful "Abendlied" by Schumann. Mr. Baxter's voice is very musical and he has remarkable interpretation and a finished style of singing which was greatly enjoyed. His numbers, (a) "Der Doppelgänger," (b) "Litanei," (c) "Der Ablösung" (Hollaender), (d) "Three Fishers" (Cruikshanks), were heartily encored and in response he gave the old English ballad, "Twankydllo." Mrs. S. L. Kiser accompanied Mr. Baxter at the piano and her work was, as it always is, flawless. The orchestra and choruses gave the following numbers: Overture, "Carneval Romaine" (Berlioz); "God in Nature" (Schubert), mixed chorus and orchestra; (a) "Waldmorgen" (Maeder), (b) "Es ist ein Sterngefallen," male chorus; "Spring" (Moderati), ladies' chorus and orchestra; "Roman Triumphal Song" (Bruch), male chorus and orchestra; "The Gypsy" (Weinzierl), Helen Mabel Woodruff, mixed chorus, Miss Orlopp and orchestra; "Fete Boheme" (Massenet), orchestra. Miss Woodruff sang a short solo in "The Gypsy" very sweetly. Neither chorus nor orchestra were up to their usual standard in this concert. In the support given to Miss Orlopp in her solo, the orchestra was much too loud, which made it difficult to hear the solo violin at times, and the artist was obliged to suit her playing to the accompaniment.

The Musikverein will give "Erminie" on New Year's Eve.

KATHERINE BAUER.

Music in Richmond, Ind.

RICHMOND, IND., November 13, 1909.

Richmond is to have a course of artist recitals this season under the direction of Edward Taylor, of Indianapolis. The first recital was given October 20, when Madame Galski appeared before an enthusiastic audience. Tina Lerner, in December, and David Bispham, in January, are the other attractions of the course.

The Music Study Club, an organization of forty women, has opened its season's work with two morning recitals, dealing especially with American composers.

The Earlham College Chorus, with Prof. C. K. Chase as director and Lucy Francisco as accompanist, has taken up the study of "The Messiah" for its season's work.

LUCY FRANCISCO.

Marchesi Dates.

Tonight (Wednesday) Madame Marchesi sings in Boston; tomorrow night (Thursday) in New York, and on November 22 again Boston. The Peabody Institute in Baltimore has announced a historical program with Madame Marchesi for December 12, the first of its kind ever given in this country.

Gustav L. Becker in Orange.

Gustav L. Becker was the guest of honor and chief musical attraction at a reception Wednesday of last week at the home of Mrs. Fairchild-Plume, 16 Hawthorne street, Orange, N. J. Mr. Becker played a number of his own compositions and on request added numbers by Chopin and Brahms. Mr. Becker also gave a talk on "Psychological Elements of Musical Composition," which elicited much favorable comment. It was a very instructive evening for the music lovers who met at Mrs. Plume's home.

Oscar Saenger's Bassos.

Allen Hinckley, basso of the Metropolitan Opera House, and Henri Scott, basso of the Manhattan Opera House, were cast as Ramfis at the opening performances of the two rival opera companies, in Philadelphia, Tuesday evening, November 9. Both artists were very cordially received by public and press alike. The interesting feature



ALLEN HINCKLEY AND HENRI SCOTT.

of this event is the fact that both are Americans, Philadelphians, and taught by an American teacher, Oscar Saenger. It also reflects credit on the American impresarios who do not hesitate to engage singers who have not studied abroad, and as in the case of Mr. Scott, who has not even sung abroad, but like Madame Rappold, stepped directly from Mr. Saenger's studio on to the grand opera stage to sing leading roles.

Music Loving Cows.

Music pleases man and beast. The author of the book of Job records the effect of the trumpet on a horse, and a writer in the American Naturalist tells of a herd of cows that was greatly moved by the music of a band.

Twelve or thirteen cows in a herd were grazing in a large field opposite a dwelling house. One day a German band began playing on the road dividing the house from the field.

No sooner did the cows hear the music than they came from the farther end of the field, and standing with their heads over the dividing stone fence, quietly listened to the music.

On the departure of the musicians, the cows followed them as far as they could on the other side of the wall. When they could go no further, they stood lowing pitifully. Some of them became so excited that they ran round and round the field seeking to get out. Finding no outlet, they returned to the corner where they had lost sight of the band, and remained there for a long time.—Youth's Companion.

Werrenrath's Tour.

Reinald Werrenrath's tour for November includes the following past and future dates: November 9, Akron, Ohio; November 10, Coshocton, Ohio; November 12, Erie, Pa.; November 15, Kalamazoo, Mich.; November 16, Peoria, Ill.; November 17, Decatur, Ill.; November 22, Burlington, Ia.; November 23, Kansas City, Mo.

During the performance at the National Theater, Marienbad, Bohemia, recently the curtain suddenly went down on the middle of an act. The manager presently explained that the curtain raiser had received a telegram announcing that he had won \$8,000 in a lottery, and had dropped the curtain in his excitement.—Crawfordsville, Ind., Journal.



DRESDEN BUREAU, THE MUSICAL COURIER,
EISENSTUCKSTR. 16, October 25, 1909.

In the Opera there has been a revival of Verdi's "Maskenball," with an entirely new cast. Fraulein Siems took the part of Amelia; Nast made an exquisite Page; Oskar Sembach an excellent Graf Richard, etc. This revival offered Schuch a fine opportunity for indulging his love for the older Italian school of music, and the whole performance gave general delight, being an almost unqualified success.

Our American basso at the Royal Opera, Leon Rains, has had a peculiar distinction conferred upon him. He was invited by the Prince of Schaumburg-Lippe to sing in a court concert in Bückeberg, the residence. The Prince, after the concert, decorated him with the order for arts and science.

At the first symphony concert, series B. Sergei Kussewitzky was the soloist. The best and perhaps only living virtuoso of the contrabass gave it a marvelous handling, producing a wonderfully soft, mellow, "covered" tone from an instrument which is known for its hard, harsh and dry tone generally. His transcription of the Mozart concerto in A major, originally written for the bassoon, was the work chosen. This he interpreted with wonderfully fine musical perception and invested it with the softest and tenderest accents of true musical declamations. The chief work, however, on the program was the "Symphony Fantastique" of Berlioz. This is, of course, a sort of musical autobiography, and withal a magnificent appeal for "program music," so called. Yet, though Schuch's lead and penetration into all the finest points of the score was incomparable, and the rendering by our royal cappella unsurpassed, the work seems to depend for its chief effect almost entirely on outward accessories, and does not reach the soul or heart. One great exception to this may be found in the beautiful scene, "Auf dem Lande," where the duet between the English horn and bassoon is one of exquisite beauty and the whole movement full of soulful portent. The scene "Walpurgisnacht" surpasses anything ever written, in description of ghostly spooks, dances of witches, imps and devils, by either Mendelssohn, Liszt or Saint-Saëns. The audience, however, remained cool and seemingly for the reason that they were unmoved. On the other hand, who could have been untouched by the overture, "Romeo and Juliet," of Tchaikowsky, under Kutschbach's temperamental heat, in which the sacred Chorale portrays the picture of an almost divine love between two souls who knew and belonged to each other, "before all worlds," and which lifts us from the common earth to celestial heights! Here the response from the people was warm and hearty, and Kutschbach was called out several times. Kussewitzky also was recalled four times, but gave no encore.

At the Salon of Professor Roth works of Franz Bachmann were to be performed exclusively, but owing to unavoidable hindrances the quintet "Der Tag" had to be omitted. In its place Frau Gromadzinska played two selections by the French composer, Maurice Ravel, with brilliancy of execution, and Professor Roth, with Fraulein Brockmann, gave the violin concerto, in A minor, of Ter Aulin, which formed a brilliant finale to the program. Lange Froberg conveyed a sense of mastery and poeise by his interpretation of "Tantris der Narr," and further a barcarolle, both for cello, while Frau Bertrab, from Frankfurt, and Frau Ram (Kammersängerin from Sondershausen) sang the Lieder, the latter the beautiful cycle of songs, with music set to poems of Nietzsche, which were instinct with poetic beauty and the evanescent atmosphere of delicate sentiment and passionate love.

The first Philharmonic concert was given Tuesday last, in the Gewerbehause, when Frieda Hempel, coloratura soprano of the Berlin Royal Opera, and Frieda Kwast Hodapp, pianist, were the soloists. Both are eminent artists, and both put themselves at once en rapport with their hearers, while each seemed supreme, in her particular way. Frieda Hempel, indeed, stands almost above criticism, in respect to the natural beauty of

her voice, its perfect training, and the ease and fluency of her coloratura, though her trill might be improved. At the close of the concert she received such an ovation as is accorded only to the very best artists, and encores without number were vociferously demanded. Frau Hodapp achieved an almost equal triumph. She understands how to play the piano as an instrument, and for this she was well chosen to display to the greatest advantage the fine Bechstein which the firm of Ries placed at her disposal. She excels in the light, brilliant scherzo style and in well defined accents and rhythm, and though not quite the poet for Chopin, reproduced wonderfully all the poetry in Saint-Saëns' work, the G minor concerto, and then gave a most dramatic interpretation of the Schubert-Liszt "Erl-König." She closed with the Litolfi scherzo for piano and orchestra. The orchestra gave the "Gott Pan" overture of L. Kempter, which Olsen directed with more than usual warmth.

Frau Bertrab gave a Lieder Abend in the Palmengarten before a distinguished audience. She is a beautiful woman, whose very "Wesen" breathes and exists only in an atmosphere of art. Yet she is not a genius, though she may possibly develop into a great talent. She showed an excellent vocal method, and a most refined art of interpretation. The cycle of F. Bachmann, above referred to, improves on a second hearing, and she excelled



CELEBRATED LIEDER SINGER, AMALIE JOACHIM
(Wife of Joseph Joachim) as she looked in 1884. Madame Joachim died several years ago in Berlin.

in the bergerettes of the seventeenth century, as also in an aria, "Giovannini," of J. S. Bach, which was a high effort. It must be emphasized that Frau Bertrab's personal presence is a rare one, and as "beauty must go beautifully," so this artist was most tastefully gowned, which, with her art of song, again bespoke her fine instincts for all that is artistic. She was well received.

The young violinist, Gertrude Matthes, seems really called to the vocation of concertist, and she shows an astonishing power of self development. While not wholly free from faults, technically speaking (though ripe for one of her years), in interpretative powers she is clearly a great talent, and such talent calls for a great master, such as Professor Auer, under whose teaching, it is to be hoped, she may eventually come, if she wishes to be great. The American singer, Charles Robertson, pupil of Iffert, carried everything before him with his fine, perfectly trained voice and its warm, smooth resonant "klang," but in the interpretation of the Strauss songs, especially, he left something to be desired. Fraulein Lahn, who assisted with the second violin, while not yet ripe for the concert hall, gives decided promise.

In her Lieder Abend, last week, Hedwig Ritter, who has been studying for a year with Professor Müller, showed great progress since her concert of a year ago, and a capacity for development that does her, as well as her master, all honor. In her vocal quality is something of that noblesse which one often looks for in vain from the throats of German singers, and the head tones have gained in sweetness and clearness. Frau Ritter may eventually develop into a concert singer, by right of actual fitness thereto, but at present her voice and style are more suited to the salon. Her best attempts were the songs "Abend-

roth" and "Echo" of Schubert and "Der schwere Abend" of Leone Sinigaglia, also some pretty songs of Humperdinck. Jenny Winds, who is undoubtedly a talent, injured the otherwise good impression she might have made by unpleasing exaggerations in her sharp dramatic accents, which bordered on the worst side of the theatrical. This overdone dramatic style does not suit the simple naive lines of Liliencron or Rich. Dehmel, and is still further out of place in the selection from Münchhausen, where the utmost severity of simplicity and gravity are in place. Frau Winds, if she will study more the so called "natural school," has sufficient capacity to become perhaps great in her profession. Kurt Hösel offered the most artistic work of the evening in his well played accompaniments.

Frau Auer-Herbeck, the esteemed teacher of singing, a long time active in Dresden and in the Dresden Conservatory, sends her valuable vocal exercises, published by Albert Stahl, which are destined, I think, to come into general use, especially in the Stern Conservatory, where Frau Auer has lately been engaged.

Albert Mallinson, formerly of Dresden, composer of Lieder, and a well known organist, sends us the most enthusiastic press notices from London and other English papers.

Mr. Armbruster, who has been spending some time in Paris, has now resumed his duties here. Mr. Armbruster, who is also a Lieder singer, sang in several salons while in Paris; his long experience in teaching qualifies him especially as a teacher, after his years of study in many of the leading art centers of Europe.

Leo Sparks, who for a long time has been associated with Franz Armbruster, in his Dresden studio, has returned from America and brought with him a number of very promising pupils. Mr. Sparks has a fine, well trained voice and could well appear in the concert hall.

Carl Fehling, a highly esteemed musician and teacher of Dresden, formerly pupil of the Leipsic Conservatory, gave a Schumann evening not long since, with quite a degree of success. Although he does not as yet storm the heavens in grandeur and poetry of conception, and such compositions as the C major fantasia and etudes of Schumann are works that do storm the heavens indeed, yet Herr Fehling evidenced a good and refined musical understanding, reproducing excellently the etudes especially. He has no mean technical ability, and it may have been owing to nervousness that his attack was often lacking in accuracy, nicety and precision; in fact, there was too often a suspicion of "scramble," and his hasty, harsh manner in the bravura now and then could not but wear somewhat on sensitive ears in time. Nevertheless, Fehling has made much progress, and has certain qualities which, with proper development, would justify his appearance as a concert giver.

The news comes from authoritative sources that Frau Professor Orgen, the eminent vocal teacher so long identified with musical life in Dresden, has definitely decided to go to Munich, where one of her best pupils, Maud Fay, has been winning laurels for some time past in the Prince Regenten Theater.

Mr. and Mrs. Percy Sherwood, Herr Geheimrat Professor Draeseke and wife; Prof. Albert Fuchs and wife; Johannes Smith, Kammermusik, and wife; Frau Geheimrat Pagenstecher de Sauset and others have given or announced their regular musical "At Homes" for the season.

Mrs. Knowlton, associate director of the Rubinstein Club, in Cleveland, Ohio, and a composer of note, has come to Dresden to spend the winter. She expects to remain abroad until March or April of the coming year. Letters addressed to this office will reach her. Professor Fuchs has written a very high endorsement of her work.

E. POTTER-FRISSELL.

Music for the Masses.

The People's Symphony Society in its great work of educating the masses to appreciate the best music, continues to receive the support of many wealthy and influential persons. Monday night of this week the society opened its season with a chamber concert in the large hall of the Cooper Union. The program made up of music of the seventeenth and eighteenth centuries and Schumann's quintet as the final number, was presented by the Dannreuther Quartet, and two pianists, Mrs. Gustav Dannreuther and Henriette Michelson. On another page of this issue of THE MUSICAL COURIER readers will find the program for the first symphony concert of the season, to be conducted by Franz X. Arens in Carnegie Hall, Friday evening, November 26.

**G. Schirmer.**

G. Schirmer has just issued three songs, with piano accompaniment, by the well known New York composer, Bruno Huhn, "Constancy," "In Summer," "Love's Retreat," fluent, logical, temperamental songs. The simple song of "In Summer," the passionate song, "Love's Retreat" and the more effective song, "Constancy," all being in good taste and adapted for the recital. Mr. Huhn is progressively advancing in his control over the intricacies of modern composition.

Carlson's New Songs.

Charles F. Carlson, through Breitkopf & Härtel, issues a number of songs which must be regarded as striking contributions to the ultra-modern method of writing for the voice in combination with the piano. Mr. Carlson chooses Omar Khayyam texts for many of his compositions and that circumstance affords some insight into his musical ideals and purposes. He breaks away from many of the old traditions in his harmonization and building of melody, and displays extreme independence also in rhythm and matters of form. There is a sincere attempt to follow the spirit of the poems as well as their literal lines, and the effort succeeds particularly in those songs embodying mystic or strongly spiritual content. The accompaniments reveal ingenuity and knowledge of keyboard possibilities. These songs by Carlson are not ear-tickling jingles, and evidently were not conceived with any intention of appeal-

ing to the groundlings. Serious students of song and song making should find a study of the Carlson output very interesting. The titles of the twenty-seven songs he sends are: "My Love Bound Me with a Kiss," "April," "How can I E'er Forget," "Dawn," "Ah Love," "Hear the Winds," "Romance," "A Maiden so Lovely," "See the Flowers All are Blooming," "Oh, Sea," "Alone with Grief and Solitude," "The Day is Done," "Regret," "Oh, Love," "When Love is Dead," "Rose Aylmer," "Oh, Ariwara," "Yon Rising Moon," "Lord, What am I," "In this Sepulchral Darkness," "Would but the Desert of the Fountain Yield," "Each Morn a Thousand Roses Brings," "The Rose and the Hyacinth," "Ah, My Beloved, Fill the Cup," "The Melancholy Morn," "Wake for the Sun Who Scatter'd into Flight," "I Sent My Soul Through the Invisible."

Oliver Ditson Publications.

Frederic Emerson Farrar, a composer of gracefully melodious and musically well made piano compositions, sends to THE MUSICAL COURIER four characteristic pieces, of the easy grade, called "The Moon Shines Bright," "On Meadows Green," "Lisette Dances," "A June Morning" and "The Trumpet Calls." The morceaux will be found especially useful as teaching material for children. The Oliver Ditson Company is the publisher.

Oliver Ditson Company are out with their Christmas-choir music, carols, anthems, etc. The selection is a very useful one.

They also publish a "Coloratura Album" for soprano, edited by the well known musician, Eduardo Marzo. The phrasing is all carefully attended to, which is not the case always in many of these well known arias.

The Musician's Library contains, as volume 1, piano compositions by Beethoven. The introduction of this is written by no less an authority than Eugen d'Albert, with the translation by Charles Fontayn Manney. Its dedication is by a New York daily paper music critic, who did not know that Yolanda Méro, last Wednesday night, when she made her debut here and played the Chopin F minor concerto, was using the Burmeister adaptation. That matters little. This first volume embraces the opus 2, C major, and the C minor "Pathétique," the A flat major, opus 26, the fantasia, opus 27, No. 2, the C sharp minor, and the E flat major, opus 31, No. 3, sonatas, and the opus 33, seven bagatelles.

Furthermore, the same company publishes a series of

piano compositions by Charles Wakefield Cadman, "A Country Vacation." They are called "How Donald and Constance Spent the Summer." They are without octaves and for children, of course. Very interesting little compositions, showing Mr. Cadman's excellent taste.

Beethoven on His Deafness.

Because that I am deaf, I cannot hear
The grand tones of the sounding instrument;
Your voice, in words of loving kindness meant,
Falls with its music on a silent ear;
And yet of both the meaning still is clear:
I look upon your lips with sight intent,
My eyes upon the moving keys are bent,
And thought and melody at once appear.

The sense of beauty still upon me lies,
And hearing such as yours I do not miss;
Wrapt in the harmonies of Paradise,
I know a greater and serenest bliss:
What are these glorious symphonies I play?
I hear music never heard by man.
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